

IAFOR DUBAI 2017

# EDUCATING FOR CHANGE

---

## EAST MEETS WEST: INNOVATION AND DISCOVERY



**THE INTERNATIONAL ACADEMIC FORUM PRESENTS**

THE IAFOR INTERNATIONAL CONFERENCE ON EDUCATION

THE IAFOR INTERNATIONAL CONFERENCE ON LANGUAGE LEARNING

THE IAFOR INTERNATIONAL CONFERENCE ON THE SOCIAL SCIENCES

THE IAFOR INTERNATIONAL CONFERENCE ON ARTS & HUMANITIES

THE INTERCONTINENTAL FESTIVAL CITY EVENT CENTRE, DUBAI, UAE

FEBRUARY 26-28, 2017



“To Open Minds, To Educate Intelligence, To Inform Decisions”

The International Academic Forum provides new perspectives to the thought-leaders and decision-makers of today and tomorrow by offering constructive environments for dialogue and interchange at the intersections of nation, culture, and discipline. Headquartered in Nagoya, Japan, and registered as a Non-Profit Organization (一般社団法人), IAFOR is an independent think tank committed to the deeper understanding of contemporary geo-political transformation, particularly in the Asia Pacific Region.

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

**iafor**



## The Executive Council of the International Advisory Board

**Mr Mitsumasa Aoyama**

Director, The Yufuku Gallery, Tokyo, Japan

**Lord Charles Bruce**

Lord Lieutenant of Fife  
Chairman of the Patrons of the National Galleries of Scotland  
Trustee of the Historic Scotland Foundation, UK

**Professor Donald E. Hall**

Herbert J. and Ann L. Siegel Dean  
Lehigh University, USA  
Former Jackson Distinguished Professor of English and Chair of the Department of English

**Professor Arthur Stockwin**

Founding Director of the Nissan Institute for Japanese Studies & Emeritus Professor  
The University of Oxford UK

**Professor Chung-Ying Cheng**

Professor of Philosophy, University of Hawai'i at Manoa, USA  
Editor-in-Chief, The Journal of Chinese Philosophy

**Professor Steve Cornwell**

Professor of English and Interdisciplinary Studies,  
Osaka Jogakuin University, Osaka, Japan  
Osaka Local Conference Chair

**Professor A. Robert Lee**

Former Professor of English at Nihon University, Tokyo from 1997 to 2011, previously long taught at the University of Kent at Canterbury, UK

**Professor Dexter Da Silva**

Professor of Educational Psychology, Keisen University, Tokyo, Japan

**Professor Georges Depeyrot**

Professor and Director of Research & Member of the Board of Trustees  
French National Center for Scientific Research (CNRS) & L'Ecole Normale Supérieure, Paris, France

**Professor Johannes Moenius**

William R. and S. Sue Johnson Endowed Chair of Spatial Economic Analysis and Regional Planning  
The University of Redlands School of Business, USA

**Professor June Henton**

Dean, College of Human Sciences, Auburn University, USA

**Professor Michael Hudson**

President of The Institute for the Study of Long-Term Economic Trends (ISLET)  
Distinguished Research Professor of Economics, The University of Missouri, Kansas City

**Professor Koichi Iwabuchi**

Professor of Media and Cultural Studies & Director of the Monash Asia Institute, Monash University, Australia

**Professor Sue Jackson**

Professor of Lifelong Learning and Gender & Pro-Vice Master of Teaching and Learning, Birkbeck, University of London, UK

**Professor Sir Geoffrey Lloyd**

Senior Scholar in Residence, The Needham Research Institute, Cambridge, UK  
Fellow and Former Master, Darwin College, University of Cambridge  
Fellow of the British Academy

**Professor Keith Miller**

Orthwein Endowed Professor for Lifelong Learning in the Science, University of Missouri-St. Louis, USA

**Professor Kuniko Miyanaga**

Director, Human Potential Institute, Japan  
Fellow, Reischauer Institute, Harvard University, USA

**Professor Dennis McInerney**

Chair Professor of Educational Psychology and Co-Director of the Assessment Research Centre  
The Hong Kong Institute of Education, Hong Kong SAR

**Professor Brian Daizen Victoria**

Professor of English  
Fellow of the Oxford Centre for Buddhist Studies

**Professor Michiko Nakano**

Professor of English & Director of the Distance Learning Center, Waseda University, Tokyo, Japan

**Professor Thomas Brian Mooney**

Professor of Philosophy  
Head of School of Creative Arts and Humanities  
Professor of Philosophy and Head of School of Creative Arts and Humanities, Charles Darwin University, Australia

**Professor Baden Offord**

Professor of Cultural Studies and Human Rights & Co-Director of the Centre for Peace and Social Justice  
Southern Cross University, Australia

**Professor Frank S. Ravitch**

Professor of Law & Walter H. Stowers Chair in Law and Religion, Michigan State University College of Law

**Professor Richard Roth**

Senior Associate Dean, Medill School of Journalism, Northwestern University, Qatar

**Professor Monty P. Satiadarma**

Clinical Psychologist and Lecturer in Psychology & Former Dean of the Department of Psychology and Rector of the University, Tarumanagara University, Indonesia

**Mr Mohamed Salaheen**

Director, The United Nations World Food Programme, Japan & Korea

**Mr Lowell Sheppard**

Asia Pacific Director, HOPE International Development Agency, Canada/Japan

**His Excellency Dr Drago Stambuk**

Croatian Ambassador to Brazil, Brazil

**Professor Mary Stuart**

Vice-Chancellor, The University of Lincoln, UK

**Professor Gary Swanson**

Distinguished Journalist-in-Residence & Mildred S. Hansen Endowed Chair, The University of Northern Colorado, USA

**Professor Jiro Takai**

Secretary General of the Asian Association for Social Psychology & Professor of Social Psychology  
Graduate School of Education and Human Development, Nagoya University, Japan

**Professor Svetlana Ter Minasova**

President of the Faculty of Foreign Languages and Area Studies, Lomonosov Moscow State University

**Professor Yozo Yokota**

Director of the Center for Human Rights Affairs, Japan  
Former UN Special Rapporteur on Myanmar

**Professor Kensaku Yoshida**

Professor of English & Director of the Center for the Teaching of Foreign Languages in General Education, Sophia University, Tokyo, Japan



The IAFOR International Conference on Arts & Humanities – Dubai 2017

Official Conference Proceedings

ISSN: 2432-4604



© The International Academic Forum 2017  
The International Academic Forum (IAFOR)  
Sakae 1-16-26-201  
Naka Ward, Nagoya, Aichi  
Japan 460-0008  
[www.iafor.org](http://www.iafor.org)



## Table of Contents

<i>Hedging in Doctor-Patient Communication: A Pragmatic Study</i> Suhair Safwat Al-Obaidi	pp. 1 - 15
<i>When One Novel Talks with Another: The Dialogue Between Camus' The Stranger and Kamel Daoud's the Meursault Investigation</i> Kenneth DiMaggio	pp. 17 - 24
<i>Feasibility Study of Teaching Persian Language and Foreign Languages to the Immigrants and Users of Tehran Public Libraries</i> Zohreh Mirhosseini Maryam Arabzadeh Abbas Mahdavijalal	pp. 25 - 33
<i>Music Education, Legality and Social Inclusion in Italy</i> Antonella Coppi	pp. 35 - 55
<i>Identity Quest: When East Meets West in Bahaa Taher's Sunset Oasis A Post-Colonial Reading</i> Mona Kattaya	pp. 57 - 66
<i>Assessment Results in Teaching for Control System Course (ELEC 431) in the Perspective of Gender</i> Addy Wahyudie	pp. 67 - 75
<i>The Use of Contemporary Video Art Techniques to Convey Buddhist Dhamma Teaching</i> Chollada Thongtawee	pp. 77 - 85
<i>The Critical Success Factors of Strategy Implementation in Large Service Industry Organizations: KSA as a Case Study</i> Abdullah Alharthy Hamad Rashid Romano Pagliari	pp. 87 - 97



## ***Hedging in Doctor-Patient Communication: A Pragmatic Study***

Suhair Safwat Al-Obaidi, University of Sulaimani, Iraq

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

### **Abstract**

Social relations are (partly) achieved through the existence of institutionalized roles with socially prescribed patterns of behaviour. Doctor–patient communication can present particular challenges to these relations. Since illness is regarded as a form of social deviance as it impairs normal role performance, patients often look for clues to assess the situation. One of such clues is soaking their speech with particular types of hedges. Doctors also use hedges of particular types. To use hedges properly can strengthen expressive force and communicative results, which can improve interpersonal relationship and thus make communication go more smoothly. The current paper analyses the type and frequencies of hedges employed in 15 conversations between doctors and patients. The overarching goal of this investigation is to present a general situation of hedges used in doctor- patient communication and explore their pragmatic functions. The results obtained lead to the conclusions that the two interlocutors use different types of hedges to mitigate the statements. However, it is found that doctors employ more hedging devices. By maintaining more hedges mainly of the adaptor type, doctors can provide positive feedback to the patient and facilitate his or her participation.

Keywords: doctor-patient communication, hedging, hedges, approximators, shields

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## 1. What is Hedging?

**Hedging** is a rhetorical strategy in which a mitigating word (or sound) is used to soften the force of a speaker's utterance in order to make it more acceptable to the interlocutor (Nikula, 1997: 188). By including a particular term, choosing a particular structure, or imposing a specific prosodic form on the utterance, the speaker signals a lack of commitment to either the truth value of an accompanying proposition or a desire to avoid commitment to categorical assertions (Hyland, 1998:1). By means of hedges, speakers can avoid saying something definite, the result is that they keep their option open. For example, when one says:

1. *I think* he is not very clear.

The expression *I think* suggests that the speaker avoids expressing the core of the sentence as what the person might be. The speaker in this case uses a hedging expression as a way of saying that the utterance is approximate and that it may not be exactly correct. In other words, using such a device makes the utterance sound less authoritative (Brown and Levinson, 1987:116).

What is apparent in the hedgy expressions is the fact that they may be realized by different categories such as auxiliaries (*can, could, may, might, etc.*), full verbs (*suggest, think, appear, etc.*), various adjectives and adverbs (*possible, probable, approximately, generally, etc.*) nouns (*suggestion, possibility, etc.*), introductory phrases (*it is our view that, we feel that..., etc.*), passive voice (*It was assumed....*) and use of questions (*did you know that..?*) and tense (*The model implies...*) (Hyland, 1998). Hedging has typically been linked to modality, mostly to epistemic type of modality. Epistemic modality can be expressed in a number of ways. Lyons (1977) defined epistemic modality as "any utterance in which the speaker explicitly qualifies his commitment to the truth of the proposition expressed by the sentence he utters, whether this qualification is made explicit in the verbal component...or in the prosodic or paralinguistic component"(Lyons, 1977, 797). Despite such relations between hedges and specific linguistic categories, one should not deny the fact that meanings do not reside in the items themselves but are assigned to utterances which contain them; therefore, there are no linguistic items that are inherently hedgy. Any expression can acquire this quality depending on the communicative context or the co-text (Markkanen and Schroder, 1997:6). This means that being context-bound (in that individual words, phrases and constructions cannot serve a hedging function unless contextualized), the concept of hedging is vague in itself, and the number of hedge devices is practically infinite in that it is neither easy to limit them within certain boundaries nor provide clear-cut lists of the hedging expressions. As a consequence, scholars vary in their taxonomies, classifications and views towards hedging and hedge devices (Nikula, 1997: 190). In medical communication, the interlocutors usually make claims and deny claims of other participants so they need devices to make their utterances sound more acceptable. Hedging is one of the best devices that can help both doctors and patients to make their utterances flow smoothly and avoid any inconsistency between the two participants.

## 2. Functions of Hedging

Hedging must be considered an intentional action in that the speaker chooses a linguistic device over and above the propositional content of the message which will affect the interpretation of the utterance, either by modifying the content of the utterance or its force. Scholars differ in their views as far as hedging's functions. Some maintain that hedges serve *semantic* functions (Lakoff 1972), Lakoff's main concern with hedges is their semantic characterization and how they may realize two seemingly contradictory functions, namely these of making things fuzzier or less fuzzy. According to this function, hedging has been looked at as a strategy of "saying less than one means" (Markkanen and Schroder, 1997:48), the functions of such a strategy is to modify the writer's/speaker's responsibility for the truthfulness of the utterance, and to modify the definiteness of an utterance or its information. Hinkel maintained that hedges represent the use of linguistic devices to decrease the writer's responsibility for the extent of the truth value of propositions/claims, to show hesitation or uncertainty so as to display a lack of commitment to the truth of what people say (Hinkel, 1997: 168).

Others scholars (Prince et al 1982; Zuck and Zuck 1985; Myers 1989; Markkanen and Schroder 1997) focused on the *pragmatic* function of hedging. Hedging is to be analyzed with an eye on the communication situation, particularly its effect on the relationship between sender and addressee. According to this function, hedging serves as an alternative softener and politeness strategy that is mainly used to reduce the force and the effect of utterances in order to make the hearer accept what has been said in a conversation or a written text (Brown and Levinson, 1987:116). In other words, this function emphasizes the interpersonal aspects of hedging, which can be seen as a politeness strategy whereby speakers tone down their statements in order to reduce the risk of opposition and minimize the threat to face that lurks behind every act of communication (Saglar-Meyers, 2000:3). In medical interaction, hedging is interpreted as one of the negative politeness techniques. It is "a politeness strategy when it marks a claim, or any other statement, as being provisional, pending acceptance in the literature, acceptance by the community, in other words, acceptance by the readers" (Myers, 1989:12).

While research on hedging has progressed and expanded enormously over the past four decades, focusing on the *cognitive* aspects in which interpretation of hedges go beyond the information given and use principles of categorization (Channell, 1994: 199), and *social* aspects of hedging showing how hedging is socially constructed and thus a learned linguistic resource which makes linguistic behaviour more socially acceptable in accordance with certain social norms established by a given culture of a given moment (Salager-Meyer, 1994, 180), it is still apparent that the semantic and pragmatic categories formed the basis of many discussions on hedging. This is because they throw more light on the theoretical significance of studying fuzzy expressions like hedges in natural languages using formal logic. "Without hedging, the world is purely propositional, a rigid (and rather dull) place where things either are the case or are not. With a hedging system, language is rendered more flexible and the world more subtle" (Skelton, 1988: 38).

### 3. Classification of Hedging

Different classifications have been made for the concept 'hedging'. The concept itself originates in logic and semantics, and has lately been developed further in pragmatics and discourse analysis so far that it extends to areas like meta-communication and to communication strategies like mitigation and politeness. The use of the concept as a linguistic term goes back to the early 1970s, when George Lakoff popularized the concept in his (1972) article *Hedges: A Study in Meaning Criteria and the Logic of Fuzzy Concepts*. Lakoff used the term to refer to words that “make things fuzzier or less fuzzy” (Lakoff, 1972:195). He was not interested in the communicative value of the use of hedges but was concerned with the logical properties of words and phrases like *rather*, *largely*, *in a manner of speaking*, *very* and so on. In short, his focus is mainly on the semantic aspects of hedges that serve a function of fuzziness. He was primarily interested in hedges, not hedging<sup>1</sup> (Markkanen and Schroder, 1997: 4).

Lakoff's pioneering ideas have been further developed by a number of linguists, who have generally adopted a broader view on hedging, considering it not only a semantic phenomenon but also a pragmatic one (Mauranen, 2004: 173) (see above). In other words, hedges are no longer seen as conveying only inexactitude (e.g. a rose is *kind of* a flower) but contributing to pragmatic strategies, such as politeness or mitigation, as well. Thus, whereas Lakoff considered only *propositional hedging*, Fraser, for example, touched on *performative verb hedging*. Fraser (1975) introduced this type of hedging where certain performative verbs such as *apologize*, *promise*, and *request* when preceded by specific modals such as *can*, *must*, and *should*, as in

- 2- a) I *should* apologize for running over your cat.  
 b) I *can* promise that I will never again smoke grass.  
 c) I *must* request that you sit down.

result in an attenuated illocutionary force of the speech act designated by the verb. In these examples, the modals were considered as hedges. Example (2-a) is still an apology, just one less strong than if *should* were not present.

Brown and Levinson (1987) treated the hedging of the illocutionary force of a speech act in great detail in their efforts to account for politeness phenomena. This type of hedging has been referred to as *Speech Act Hedging* (Fraser, 1975). In their model, Brown and Levinson considered hedges as devices that minimize the threat to face as hedged utterances leave room for the opinion of the audience. By the use of hedging, the sender protects his negative face against critical comments. Resorting to such devices is "a primary and fundamental method of disarming routine interactional threats" (Brown and Levinson, 1987:146). Other scholars dealt with hedges in different ways. Myers (1989) studied politeness in written academic discourse. He discusses hedges as positive or negative politeness strategies. Hedging may also be used to have a positive politeness dimension. The interpretation of hedging can be ambiguous in certain communication situations. According to Swales (1990) hedges are rhetorical devices used to protect one's reputation as a scientist. Hyland (1998) considers hedging as a communicative strategy that can decrease the force of statements. These definitions go along with what Holmes (1995) suggests. She identifies hedges as weakeners, softeners, and downtoners used in utterances and then function to express uncertainty in such sentences. Salager-Meyer (1994) agrees pretty much with this

notion when she argues that hedging devices are used to add a probability degree to mitigate propositional information in the text. She considers hedges ‘as a resource to express scientific uncertainty, skepticism and doubt’ (Salager-Meyer, 1994, 151).

These definitions vary in use, discourse and functions and show that there is no clear-cut agreement on categories of hedges either in their forms or functions. Prince et al (1982) conducted a study on medical discourse to examine the speech of physicians and what hedge categories they use. Since this model has been adopted in the current study, it has been given separate sections as follows:

### 3.1 Prince et al's Model

As has been mentioned above, Lakoff's main concern with hedges is their job "to make things fuzzier" (1972:195). Prince et al. (1982) noted that this ‘fuzziness’ could be manifested in two ways: as fuzziness within the propositional content that affects the truth condition of the proposition conveyed, or as fuzziness in the relationship between the propositional content and the speaker, that is, the speaker's commitment to the truth of the proposition. To illustrate this, Price et al (1982:4) gave the following example:

- 3-a) His feet were blue
- b) His feet were *a sort of* blue
- c) *I think* his feet were blue

Sentence (3-a) is a standard situation that includes no hedges and conveys the proposition "his feet were blue". Sentence (3-b) conveys a different proposition through the use of "*sort of*" as a hedge that affects the propositional content of the sentence (rather than the speaker's commitment). Prince and his colleagues labeled such types of hedges as Approximators. In the last sentence (3-c), the same proposition of sentence (3-a) is being conveyed (that is, his feet were blue). The hedge "*I think*" does not affect the propositional content but merely implicates that the speaker is less than fully committed, or committed in some marked way, to the truth of the proposition. Prince and his colleagues labeled such types of hedges as Shields (ibid).

**Approximators** are hedges that operate on the propositional content proper and contribute to the interpretation by indicating some markedness, that is, non-prototype, with respect to class membership of a particular item. That is, in the unmarked (unhedged) case, certain terms indicate prototypicality. The use of hedges serves to classify a certain item with respect to these (prototypical) terms. Approximators such as *about*, *around*, *approximately*, *sort of*, *kind of* and *basically* can have the effect of withholding commitment to a proposition. They achieve this by inserting vagueness into the substantive proposition itself. According to Prince et al (1982), approximators have two subclasses which are **Adaptors** and **Rounders**. Both of these sub-classes occur when the speaker is attempting to correlate an actual situation with some prototypical, goal-relevant situation, where the hedging indicates that actual situation is close to but not exactly the expression modified. In other words, a certain term indicates the prototypical situation, while the hedge chosen indicates that the actual situation is close to but not identical with the prototypical situation. *Adaptor* hedges relate to class membership. They modify a term to suit a non-prototypical situation,

for example, *somewhat*, *sort of*, *almost describable as*, *some*, *a little bit*, etc. Some examples are:

4-He has a *somewhat* low interior larynx.

5- She noticed that he was a *little bit* blue.

**Rounders** convey a range, where the term is typical. That is, they indicate that a term is not exactly precise, for example, *about*, *approximately*, *something around*, etc. Examples of rounders in sentences are like:

6-The taxi will be here in *about* ten minutes.

7- His weight was *approximately* 3.2 kilograms.

8-The baby's blood pressure was something *between* forty and fifty.

**Shield hedges** are the second type of Hedges in Prince et al's (1982) classification. Such types of hedges change the relationship between propositional content and the speaker by implicating a level of uncertainty with respect to the speaker's commitment. They affect "the pragmatics by inducing implicatures conveying markedness with respect to the speaker commitment" (Prince et al,1982:86). One of the functions of shield-hedges is to protect the speaker from accusation of being committed to a false proposition (Channell,1994). Here, again, there are two subclasses: **Plausibility Shields** and **Attribution Shields**. The former are expressions that relate doubt. They indicate different degree of uncertainty on part of the speaker, such as *I think*, *I take it*, *probably*, *as far as I can tell*, *right now*, *I have to believe*, *I don't see that*, etc. These hedges stand outside a substantive proposition and point to something less than complete commitment to it. Examples are:

9- *Maybe* we should call a taxi

10- I *think* we can just slow him down to a little over maintenance.

11-*As far as I can tell*, you don't have anything to lose by taking that path.

Prince et al point out that whereas the unhedged versions imply that the speaker has knowledge via observations and/or logical reasoning, statements marked by a plausibility shield imply that the speaker is making the assertion based on plausible reasons.

**Attribution shields**, on the other hand, are expressions that attribute the degree of uncertainty toward a proposition to another party such as *according to her estimates*, *presumably*, *at least to X's knowledge*, *so and so says that*..etc., which attribute the responsibility of the message to someone other than the speaker. For example:

12- *John says* you can't divide 739 by 9.

13-He was not very ill, *according to her estimates*.

14- There was no reason to worry, *as far as anyone knew*.

The reason behind adopting such a model in the current study is that its two categories *approximators* and *shields* deal with the two aspects of semantics and pragmatics. The former presents a semantic aspect of utterances, while the latter presents a pragmatic aspect. Hence a better understanding will be gained when investigating doctor-patient communication as far as how they use hedge devices and for what reasons.

## 4. Methodology

### 4.1 Method of Analysis

The current study analyses 15 conversations between doctors and their patients. Ten conversations have been selected from Platt's (1995) *Conversation Repair* which is a source book that introduces 53 conversations as case studies in doctor-patient communication. The other five conversations have been chosen from a net site which is [www.worth1000.com/contests/doctor-patient](http://www.worth1000.com/contests/doctor-patient). Both sources are found reliable since they introduced real conversations and they vary in turns between doctors and patients (i.e., the turns between the participants are of various topics and consultations about different diseases). The study is descriptive in the sense that it discusses the hedging devices used between doctors and patients so as to investigate who uses what hedging devices and for what purposes. The method of investigation involves counting the devices in each participant's turn so as to find out the type and frequency of use for such devices. The investigation is based on Price et al's (1982) approach to the analysis of hedging devices. The turns in the dialogues were counted manually, and then separated for each participant to examine them as far as their numbers (for each participant) as well as what characterization each (turn) embodies in using the hedging devices. Each device has been put under its type then counted as a total usage. The average is calculated to see the frequent type among such devices.

### 4.2 Data Analysis

Table (1) and (2) in the appendix show doctors' and patients' use of hedging respectively. Detecting hedges in doctors' speech shows that the most frequent type is that of adaptors. Although having less power than doctors in the consultation, patients can nevertheless influence the interaction by their willingness or otherwise claims. Unexpectedly, the analysis suggests that patients use adaptors in as much as the same way as doctors, although less in numbers but still the most frequent type within their speech.

Since rounders are considered as measurement devices, they prove to be the least in number in both doctors' and patients' speeches. They are used in a statement to limit the degree of a certain subject. For example, in conversation 3, the patient says: *I paid approximately \$1000 to get rid of this disease*. The speaker here does not give the exact price. He/she tries to make the statement not too far from the given fact, bearing in mind that the hearer will understand the meaning the speaker wishes to deliver.

Plausibility shields are also used in doctors' speech as tools that refer to the speaker's speculation upon something. They include the first pronoun (singular and plural) to express the speaker's willingness to take responsibility for an alternative idea to be a

reference. For example: in most of the conversations, the doctors appeal to 'I think.....' utterances so as to avoid imposing his/ her thought on the hearer. Thus, "I think" is used here to imply a reference to the utterance. Patients also use these devices mostly in the negative form (*I don't know, think, suppose....*) which may indicate more hesitation and inconsistency in their speech.

Attribution shields serve the same function of speculating. The difference is that they include a third person structure, for example, in patients' conversations, one may find (*my chiropractor, nutritionist, sister says, suggests....*) so as to avoid personal involvement and mitigates the responsibility of uttering a certain statement to a third party.

### 4.3 Results and Discussion

Based on the analysis above, the survey finds that doctors applied a large number of hedges during their communication with patients. According to the selected 15 conversations, the frequency of hedges in all texts is 295. Adaptors are considered a distinctive feature in doctor- patient communication. There are 154 occurrences which constitute 52.20% of all types of hedges. Adaptors are commonly used by doctors who reveal the degree of truth of the original proposition. By using adaptors, doctors can express the degree of correctness well in order to be more polite and less arbitrary. The general purpose of using such a device is to imply that an utterance or a specific word should not be understood in its literal meaning in the sense that it is only an approximation of some sort. Since doctors have to be careful in their speech with patients, they resort to such devices as a means to make their relationship with the content of the utterance fuzzier so that patients will not take the utterances as being for granted. Such tools can be seen as aiming at softening the resultant acts and thus making it more acceptable to the addressee. Plausibility shields appeared 70 times, which represents 23.72%. These devices are used to express speaker's doubtful attitude or uncertainty of the truth value of propositions. Attribution shields appeared 58 times, which accounts for 19.66%. When doctors have the complex communicative task of breaking bad news to a patient, they try to soften the force of their utterances in order to make these more acceptable to their patients. Thus, doctors frequently resort to the use of shields to "contain the scene". By using shields, doctors attempt to be both cautious in making knowledge claims and interactive in building trust relationships with their patients. Such hedging can be viewed as a *negative politeness* feature as leaving room for the patients' opinions at the same time fending off being taken for granted. Rounders have the frequency of 13 which constitutes 4.40%. Rounders refer to those fuzzy languages which can show the variation range. By using them, doctors can be more objective and patients can be more free.

Although patients almost always want as much as accurate and precise information as possible, doctors seem to be careful in their choices. The study suggests that doctors develop a particular consulting style and tend to be the most flexible interlocutor, showing the greatest ability to respond to differences in patients' needs or the circumstances of the consultation. Hedges enabled the doctors to express propositions with greater accuracy in areas often characterized by reformulation and reinterpretation. Such devices helped them to state tentative scientific claims with appropriate caution. The hedging devices were found important and considerable as they contributed to the development of the doctor-patient relationship, addressing the

need for deference and cooperation in gaining patients' approval of the doctors' claims. Patients, on the other hand, used hedges as a means of compliance and hesitation.

## **5. Conclusions**

There has also been a growing interest lately in hedging and the motivation for its use in scientific communication. The study of hedges has drawn much attention from researchers. Based on the theory of hedges and its pragmatic functions, this paper analyzed hedging devices used in doctor- patient communication. What is worth noticing is the frequent use of hedges by doctors more than patients which aids a better understanding for patients during their communication.

Doctors primarily use hedging to express caution in their speech with patients. They resort to claims rather than facts to be able to gain the patients' gratification. Hedges are one of the devices that play a critical role in gaining ratification for claims by allowing doctors to present statements with appropriate accuracy, caution, and humility, expressing possibility rather than certainty and prudence rather than overconfidence. Based on the politeness theory, hedging in doctor-patient communication is found to act as an adaptor that can make communication euphemistic, moderate, polite and flexible, which effectively helps to maintain and adjust the relationship between doctors and patients and keep communication smooth. On the other hand, hedges would make information fuzzy and fail to keep conveyed information appropriate, so as to make patients more comfortable and feel more flexibility in their talk with doctors. Patients also resort to such tools as a means of attesting the degree of precision or reliability of a claim and accurately stating uncertain statements with appropriate caution.

## **Notes**

<sup>1</sup> Hedges are the linguistic devices and hedging is the act of using these devices in spoken and written discourse.

## Appendix

Table (1) Types of Hedges Used By Doctors

Approximators			Shields	
No. of Conversation	Adaptors	Rounders	Plausibility Shields	Attribution Shields
Con. 1	-well -a little -really	about	-As I said -I think -I remember -I don't think -my view of....	-You told me that
Con. 2	-enough			-You need... -your nutritionist doesn't know
Con. 3	-almost -mostly -surely	about	-if you follow...	
Con. 4	-well -some... -some...		-I don't think... -I think...	-you seem...
Con. 5	-really -most -really - more -almost	around	-If we're worried... -I think -Probably	-It seems... -As far as you and I are concerned -That means it is...
Con. 6	-actually -just		-I think -I think	You ought to..
Con. 7	-sort of -just -just -sort of...		-I thought -I don't know.. -may be	-You can tell... -You ought to tell.. -That would be
Con. 8	-almost -sort of -just			-from your point of view...
Con. 9	-sort of -mostly -mostly -just		I don't find.... -I think you should	
Con. 10	-sort of -sort of		-If I can't examine you	-You know...
Con. 11	-well -perhaps -well -somewhat -actually -sort of...			-it appears that.... -you would better sit .... -that is to say, -they are supposed to ....
Con. 12	-just -just -more -really		-I can't even tell... -I don't think... -I don't mean...	-somebody said... -that could explain .... -it doesn't mean... -That's what it says...

	-much -really -anyway -a lot -kind of... - lot of... -just -few -anyway -really -kind of... -just -well -little -more -little -kind of... -sometimes		-I am not sure... -I think... -probably	-you know...
Con. 13	-most of... -a bit like... -just -just -more -some	approximately		-you seem.... -it is supposedly .... -you seem sure... -you sound like... -do you think... -you are supposed....
Con. 14	-quite -little -almost -well -little -sort of -actually... -just -really -more -little -sort of ... -well -well -much -kind of ... -just... -lots of... -a little...	about	-I thought... -I can assume you... -I think... -I think... -I know that... -I meant... -If I know her .... -I'll make sure... -I don't think so.	-you should know...
Con. 15	-more... -well. -sort of		-I can see that... -maybe	-you said... -Do you think...? -you would think...
Total Number of Hedges 159	86	5	36	32

**Table (2) Types of Hedges Used by Patients**

<b>Approximators</b>			<b>Shields</b>	
<b>No. of Conversation</b>	<b>Adaptors</b>	<b>Rounders</b>	<b>Plausibility Shields</b>	<b>Attribution Shields</b>
Con. 1	-really -only -well	-about	-I thought... -I thought...	-My chiropractor says -My sister said
Con. 2	-still -only -more -really -sort of -more		-I wonder -Probably	-You know... -My nutritionist says..
Con. 3	-not much -Just -mostly	-approximately	-I guess -That's what I thought -I know ...	-You know
Con. 4			-I am not sure -I thought -I didn't think -I thought I ought to...	-he said -she said..
Con. 5	-really -Just -Just -really		-I see -I know -I think -I am beginning to doubt	-you told me... -the French says that if...
Con. 6	-fairly -just		-I didn't know.. -I wasn't sure.. -I think.. -I can tell you -I don't know if -you remember...	-That seems...  -You know -You just presumed...
Con. 7	-mostly		-I think -I guess -may be -may be	
Con. 8	-just -just -just -always -just	-about		-My wife said.. -He said....
Con. 9	-just -always -just -not really	-about	-I don't think it ....	-You know

	-just -just -just like -always			
Con. 10	-totally -more -mostly -just -almost -almost			-No one can understand.. -No one understands -She was the one who told me... -You are supposed to know.
Con. 11	-just -something -just -always -some... -more...than -at least -whatever -just -more -less -less		-I always thought...	-you can't seem...
Con. 12	-well -well		-I'm not sure	-you think I need... -you know...
Con. 13	-actually -well -still -quite a few... -essentially... -some... -just.. -well... -some	-between -around	-you don't understand... -I'm still not sure... -I thought...	-the conversation is supposed...
Con. 14	-so... -so much -well -very... -just... -well...	-between	-I'm not sure... -I'm afraid... -may be	-Do you think...? -don't think...?
Con. 15	-just...	-about	-I can understand that...	-Are you sure?
Total of Number of Hedges 136	68	8	34	26

## References

- Brown, P., & Levinson, S. (1987) *Politeness: Some Universals in Language usage*. Cambridge: Cambridge University Press.
- Channell, J. (1994) *Vague Language*. Oxford: Oxford University Press.
- Fraser, B. (1975) "Hedged Performatives". In P. Cole and J. Morgan (eds.) *Syntax and Semantics* New York: Academic Press. pp.187-210.
- Hinkel, E. (1997) Indirectness in L1 and L2 academic writing. *Journal of pragmatics*. Vol 27. pp.361 -386.
- Holmes, J. (1995) *Women, Men and Politeness*. New York: Routledge, Tylor & Francis.
- Hyland, K. (1998) *Hedging in scientific research articles*. Amsterdam: John Benjamins.
- Lakoff, G. (1972) "Hedges: a Study in Meaning Criteria and the Logic of Fuzzy Concepts". *Chicago Linguistic Society*, 8, 183–228.
- Lyons, J. (1977) *Semantics*. Cambridge: Cambridge University Press.
- Markkanen, R., and Schröder, H. (1997) "Hedging: A challenge for pragmatics and discourse analysis". In Raija Markkanen, and Hartmut Schröder (eds.), *Hedging and discourse: Approaches to the analysis of a pragmatic phenomenon in academic texts*. New York: Walter de Gruyter pp. 3–18.
- Mauranen, Anna (2004) "They're a little bit different: Observations on hedges in academic talk". In Karin Aijmer, and Anna-Brita Stenström (eds.), *Discourse patterns in spoken and written corpora* Amsterdam: John Benjamins, pp. 173–197
- Myers, G. (1989) "The pragmatics of Politeness in Scientific Articles". *Applied Linguistics*, 10, pp.1-35.
- Nikula, Tarja (1997) "Interlanguage View on Hedging". In Raija Markkanen, and Hartmut Schröder (eds.), *Hedging and discourse: Approaches to the analysis of a pragmatic phenomenon in academic texts*. New York: Walter de Gruyter pp. 188–207.
- Platt, Fredric, W. (1995) *Conversation Repair*. Boston: Little, Brown and Company.
- Prince, E., Frader, J., & Bosk, C. (1982) "On hedging in physician-physician discourse". In R. J. Di Pietro (Ed.) *Linguistics and the professions*. Norwood: Ablex. pp.83-97
- Salager-Meyer, F. (1994) "Hedges and Textual Communicative Function in Medical English Written Discourse". *English for Specific Purposes*. 13. pp.149-170

Skelton, John. (1988) "*The Care and Maintenance of Hedges*". *ELT Journal*, 42(1), 37-43.

Swales, J. (1990) *Genre Analysis: English in Academic and Research Settings*. Cambridge: Cambridge University Press.

Zuck, Joyce G., and Louis V. Zuck (1985) "Hedging in Newswriting". In Anne-Marie Cornu, Johan Vanparjis, Mieke Delahaye, and Lu tBaten (eds.), *Beads or bracelet? How do we approach LSP? Selected papers from the 5th European Symposium on LSP*. Leuven: Oxford University Press, pp. 172–180.



***When One Novel Talks with Another: The Dialogue Between Camus' The Stranger and Kamel Daoud's the Meursault Investigation***

Kenneth DiMaggio, Capital Community College, United States

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

One of the 20<sup>th</sup> century's major works of fiction is Camus' *The Stranger*, a novel where a French Algerian kills an Arab and is executed for it. Is his condemnation based more on his disinterest in the recent passing of his mother? For many years, Meursault, the protagonist of this novel, beguiled readers with his absurd-like act of murder. But neither Meursault nor his Western-reading audience ever took much notice of his victim. Recently, Algerian author Kamel Daoud wrote about this victim in his novel *The Meursault Investigation*. Daoud's novel becomes a dialogue with the text that gave birth to his story. If Camus' *The Stranger* is the French father, then Daoud's *The Meursault Investigation* is the Algerian stepson. But father and stepson are also texts that share the same story, landscape, and even destiny. In so doing, Meursault's murder may seem less absurd now that we know about the victim—a fully developed character in Daoud's novel. If the nameless Arab victim in Camus' text represents the overlooked colonized subject, he becomes the independent character rewriting a narrative he previously had no voice in.

Keywords: *The Stranger*, *The Meursault Investigation*, Camus, Kamel Daoud, Meursault, Absurdity

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## Introduction

Mention the word *absurd* in connection with literature, and Albert Camus' 20<sup>th</sup> century novel *The Stranger* will for many readers immediately come to mind. The novel's protagonist and anti-hero Meursault quickly becomes socially disengaged after the death of his mother. "Varnished, glossy, and oblong, it reminded me of a pencil box" is how he describes the hearse that will take his mother's coffin to the cemetery (Camus 1988 14). Any human sensitivity repels him, unless he is able to view it as a detached observer. He is content to remain outside of nature, and when nature reins him back in, it ironically helps propel him to kill an Arab he has been observing on a hot beach in Algiers. "It was this burning that I couldn't stand anymore, that made me move forward" (Camus 1988 52). His unmotivated killing of this unidentified Arab soon became tagged with the term that many readers associate this novel with today. "It [*The Stranger*] is a novel about the human condition, which is deemed to be absurd" (Mahon 2015 247). And so this great classic would get catalogued as until an Algerian writer would challenge that assumption in a novel that treats Camus' book as a real event, and is thus able to respond to it from the perspective of the Arab who has gotten killed. In Kamel Daoud's 2014 novel *The Meursault Investigation*, the brother of the slain Arab that Meursault has killed reclaims the narrative of this event, and in so doing, challenges the assumption of the murder being an absurd act. "*The Meursault Investigation* is a brilliant political rewriting of *The Stranger*. Harun, [the narrator and brother of the murdered Arab] as he puts it on the first page of novel, speaks in the place of Camus' murdered man" (Christ 2015 516). At last it seems Camus' text that deeply looked at the existential nature of the human condition, but not the issues of colonialism that Meursault was privileged to live as a Frenchman in colonial Algeria seems to have its literary comeuppance. "The murderer got famous, and his story's too well written for me to get any ideas about imitating him" writes Daoud about the fictional brother of the Arab that Meursault killed (Daoud 2015 1-2). Yet to view his book in that manner also reduces it as rhetorical didactic response. Carol T. Christ's praise of his novel still places Daoud's work in a subservient position to *The Stranger*. "*The Meursault Investigation* is also homage to *The Stranger*" (Christ 2015 516). What gets overlooked in such praise (that also subordinates Daoud's work) is the way his novel engages in a Bakhtinian "dialogic" with Camus' *The Stranger*. Bakhtin's study of the novel in *The Dialogic Imagination* looks at how the novel tends to be a work comprised of several different languages vying for narrative supremacy. The battle between these various languages, however, is what gives the novel a dynamic presence that is often absent from a more monological form such as a poem. "The language of a novel is a *system* of languages that mutually and ideologically interanimate with each other" (Bakhtin 1981 47). With Daoud's *The Meursault Investigation*, the system of languages within a single novel have now become a dialogue between two novels. In some ways, Camus' French speaking anti-hero seems to anticipate such a dialogue. As Meursault awaits his execution, he reflects: "Throughout the whole absurd life I lived, a dark wind had been rising toward me from somewhere deep in my future, across years that were still to come" (Camus 1988 121). And even if Daoud's Harun does his best to respond to Meursault (and give identity to his brother, Musa) he also is aware of how his story along with Camus' are now beyond their authors as these two texts can now create the possibility

for an inter-textual dialogue between novels. “This story takes place somewhere in someone’s head, in mine and in yours and in the heads of people like you. In a sort of beyond” (Daoud 2015 57).

Yet the “beyond” that Harun alludes to has a connection that relates to Bakhtin’s hetero-linguistic nature of the novel. “Language is not a neutral medium that passes freely and easily into the private property of the speaker’s intentions; it is populated – overpopulated—with the intentions of others” (Bakhtin 1981 294). Many of the initial critical reviews of *The Meursault Investigation* already postulate how Camus’ French-speaking anti-hero would become a more complex character with Daoud’s Algerian narrator, whose text at times seems to liberate Meursault from the critical context it has been locked into since its publication, that being, “the absurd.” Writes Mahon at the end of his critical review of Daoud’s novel: “If *The Stranger* is to be read as a study of non-conformity and the consequences of non-conformity for the non-conformist, then Daoud’s *The Meursault Investigation* constitutes a memorable contribution to that genre” (Mahon 2015 251). “*The Meursault Investigation* is a brilliant political rewriting of *The Stranger*” writes Carol T. Christ in her article “Baggy Monsters and Tangled Tales” (Christ 2015 516). “Daoud fills in, explicates, and rewrites what Camus elided” concludes Terry Hong in her review “The Meursault Investigation Cleverly Builds on ‘The Stranger’ by Albert Camus” (Hong 2015 2). Yet Camus wrote *The Stranger* as a singular work. He had no idea that many years after his death, an Algerian writer would respond to his text. In so doing, however, Daoud also has to speak for Camus in his novel, thus creating an inter-novel dialogue between the two works. Daoud’s hero Harun soon becomes an anti-hero when he kills a French Algerian a few days after independence has been declared. The country is in a state of transition as the former colonial masters will depart for France; an uneasy truce is in effect. Harun’s murder of a French farmer is not sanctified by the ruling FLN party that is already establishing control of Algeria. Harun’s murder makes him an outsider similar to Meursault, however much he might try to claim otherwise. “I began to imagine his death as a disintegration of elements. The monstrosity of my crime would vanish with them somehow. It was not a murder by a *restitution*” is how Harun reviews and then pardons his killing that he initially feels is revenge for the murder of his brother by Meursault several years ago (Daoud 2015 75). The act of his crime, however, echoes but also expands upon Meursault’s slaying of his brother. “I squeezed the trigger and fired twice. Two bullets. One in the belly, and the other in the neck” Harun explains (Daoud 2015 75). Meursault’s murder of an Arab that will finally get a name in *The Meursault Investigation* creates a template that Daoud will expand upon. “I squeezed my hand around the revolver. The trigger gave... Then I fired four more times at the motionless body” (Camus 1988 59). The way Harun’s murder parallels and builds upon Meursault’s murder is also an example of how the two novels begin to have a dialogue with each other. The murder scenes in both novels have a close resemblance; understandably, Daoud’s novel will soon appear to leave the world of *The Stranger* as he ages as an eccentric, non-conformist in an increasingly growing Islamic fundamentalist Algeria. Nevertheless, his descent into an isolated state in an ever growing conformist society puts him into the role of the *outsider* or *other* that Meursault began *The Stranger* with as he describes the death of his mother: “Maman died today. Or yesterday maybe...” (Camus 1988 3). After establishing his sense of isolation in present day Algeria (he speaks to a stranger in a

bar) he then recounts his life, which is lived in the shadow of his brother Musa, whom Meursault will eventually kill. In doing so, Harun will come into his own as an independent young man; such independence, however, will bring him to a socially isolated or disengaged state that Meursault is already in at the beginning of his story. Harun is another voice to Camus' story, just as Meursault adds his voice to Harun's story. Although written by two separate authors (and with a large separation of time between them) the two novels begin to create a third narrative due to the way they engage in a dialogue with each other. Bakhtin already observed such a process within a singular fictional text. "language is something historically real, a process of heteroglot development, a process teeming with future and former languages, with prim but moribund aristocrat-languages, with parvenu languages and with countless pretenders to the status of language" (Bakhtin 1981 356-357). The linguistic jousting and battling for narrative supremacy that Bakhtin describes now begins to take place between two texts: *The Stranger* and *The Meursault Investigation*. Although a minor functionary, Meursault is a member of a colonial regime whose decline he is not aware of. "It occurred to me that anyway one more Sunday was over, that Maman was buried now, that I was going back to work, and that, really, nothing had changed" (Camus 1988 24). Yet his world will greatly change in Daoud's novel, where the day of rest and worship transfers from the Christian Sunday to the Moslem Friday. But if Daoud speaks in the future language, it is still in French, and it is still as a man whose astute observations make him an outsider to his world. Just as Meursault clinically (and impotently) observes a neighbor who sadly abuses his dog, Harun makes a similar observation of his neighbor who abuses his wife. For Meursault, the abusive neighbor he observes is a man named Salamano and with his dog, "they both stand on there on the sidewalk and stare at each other, the dog in terror, the man in hatred" (Camus 1988 27). For Harun, his clinical observation is "a fireman with a bad limp who regularly beats his wife and who stands on the landing of their apartment at dawn—because she always ends up throwing him out—and begs her forgiveness" (Daoud 2015 72). If Camus' colonial Algeria has been dead for more than fifty years, it surreptitiously and fleetingly lives in the observations made by an eccentric old Algerian man from his balcony. As Bakhtin wrote, a novel is a creation of various languages fighting for narrative supremacy. Such a fight is also what makes the novel a rich, multi-layered genre that is not duplicated in other forms such as the poem. "The language of the poet is *his* language, he is utterly immersed in it, he makes each use of each form, each word, each expression" (Bakhtin 1988 285). The language that Daoud writes in is French. And the language that his anti-hero Harun often tries to grasp his absurd-like presence in contemporary Algeria is Meursault's. "I beg you to forgive this old man I've become. Which is itself a great mystery, by the way" Harun notes towards the end of his story (Daoud 2015 137). Ironically, we will get a sense of Meursault's origins in the dislocation that Harun undergoes in a country where he should find freedom and citizenship in. Meursault seems to anticipate such a narrator and comrade in limbo. "Throughout the whole absurd life I'd lived, a dark wind had been rising toward me from somewhere deep in my future, across years that were still to come, and as it passed, this wind leveled whatever was offered to me at that time" (Camus 1988 121). Twenty years after Camus wrote *The Stranger* the Algeria he lived in and wrote about would be no more. A dark wind for this former French department would come in the FLN and the independence it would achieve from France. Meursault's executioner, judges, and crowd that condemned him at the end of

the novel would follow him into oblivion. That same independence, however, would make freedom an unobtainable, absurd goal for many Algerians forced to live in a world that evolved away from the democratic ideals of its revolution. Because Meursault and Harun are both strangers in their world is also why they need each other. Yet neither can surrender to the other: to do so would relinquish their own unique narrative. Instead, they are now engaged in a battle where one of them hopes to claim their final say of a murder that happened long ago, just as they hope to lay claim to an Algeria both then and now. Ironically, both characters know they can never write the coda to an absurd murder or find citizenship in a country that at different times, would exclude one of the characters from doing so. “Your Meursault doesn’t describe a world in his book,” Harun says to the unnamed foreign stranger in the bar. “he describes the end of a world. A world where property is useless, marriage practically unnecessary, and weddings halfhearted, where it’s as though people are already sitting on their luggage, empty, superficial, holding on to their sick and fetid dogs” (Daoud 2015 53-54). Sadly, this is also Harun’s world, the Algeria he lives in as an old man. The Algeria or France that Meursault might have lived in had he not killed an Arab on a beach and lived another twenty more years in a country that would soon declare him to be a stranger in; a state he would most likely find himself after repatriation to France after Algeria’s independence. For Harun, there is no repatriation except for a dialogue with another novel. “When the murderer leaves prison, he writes a book that becomes famous, in which he recounts how he stood up to God, a priest, and the absurd” (Daoud 2015 53). Much as Harun rails against this book (*The Stranger*), it is the only world he can find a place in.

Independent yet co-existent is one way to describe the relation between *The Stranger* and *The Meursault Investigation*, and taken together, the two novels create a dialogue with each other. Because of the time and place that these two texts share, there is a rhetorical interloper, that being the Algerian war for Independence, and specifically the way it was advocated and written about by social critic and psychiatrist Frantz Fanon in his 1961 book *The Wretched of the Earth*. “In Algeria since the beginning of the war of national liberation, everything has changed” Fanon writes towards the end of his text (Fanon 1977 308). Such change is what Meursault fails to see or anticipate in *The Stranger*. In *The Meursault Investigation*, such change is what the protagonist Harun is trying to escape in present day Algeria, a country that has long ago liberated itself as a “department” or province of France. *The Stranger* and *The Meursault Investigation* will inevitably, subliminally, textualize the presence of Fanon, an observation that Jeffrey C. Issac makes in his review “Camus on Trial.” Fanon’s presence, he notes, is strongly felt in the second half of Daoud’s novel, where “He is present at the moment when Harun kills the European” (Issac 2016 148). One can also argue that *The Stranger* anticipates the outbreak of anti-colonial violence depicted in *The Wretched of the Earth*. Meursault’s murder of the nameless Arab in *The Stranger* has its origins in his friend Raymond, whose former mistress was an Arab, and whose brother is now seeking revenge. “He’d been followed all day by a group of Arabs, one of whom was the brother of his former mistress” (Camus 1988 40). Raymond’s violation of the Arab woman can be seen as the French violation of Algeria. Fanon has a presence in both novels then, particularly in *The Meursault Investigation*. “Fanon is a kind of interlocutor in the novel” (Issac 2016 149). Fanon may have such presence, but he is not part of the dialogue that the two novels share with each other.

As Bakhtin observes in his studies of authors from different centuries and cultures, ranging from Rabelais to Dostoevsky, the hetero-linguistic nature or dialogic of a novel transcends its historical time. As Bakhtin observes about Dostoevsky in his critical study, *Problems of Dostoevsky's Poetics*, the Russian author of books such as *Crime and Punishment* and *The Brothers Karamazov* was not writing works specifically designed to solve a present day cultural or national problems (even if some of the characters in his books pose such questions or interests). Rather than solve the major ideological problems of his day, Dostoevsky, Bakhtin claims, “created a new form of artistic visualization, the polyphonic novel—and it will retain its artistic significance when the epoch, with all its contradiction, has faded into the past” (Bakhtin 1984 38). Fanon then should be viewed in a similar manner in regards to the two texts discussed in this paper. Yes, he has a presence in both novels, particularly in Daoud’s novel. Yet Fanon’s political analysis of Algeria at the period of its war for independence has long since receded to a religious, fundamentalist position prevalent in Algeria today. The dialogic nature of a work of fiction transcends the epoch it was written in. The very nature of how several languages compete within a work of fiction is a good example of how fiction is also transcendent of any political platform or conflict that may seem to shape a particular novel. “The novel is the expression of a Galilean perception of language,” Bakhtin writes, “one that denies the absolutism of a single and unitary language—that is, that refuses to acknowledge its own language as the sole verbal and semantic center of the ideological world” (Bakhtin 1981 366). The nature of such heterogenic language is to work against one authoritarian voice. In like manner then, such language will also work against the domination of one political or critical idea. Such multi-vocal perspective within a narration creates its own world in a manner where it is impossible for one voice to dominate the text for a long period. On a more radical and perhaps serendipitous note, such language refuses to even recognize any dominant political ideology, (as Bakhtin notes above) and has the power to do so, due the way the novel is a dialogic as opposed to a monologic form, such as a poem or essay. Fanon then may deserve a presence in the critical discussion of the relationship between *The Stranger* and *The Meursault Investigation*. His absence, however, will not deny the important dialogue that takes place between the two novels. They stand independent from the world they were written in and even against it. For Meursault, he will always be the “odd man out, a kind of intruder” (Camus 1988 84). His double and redeemer will be the character who seems to have been written specifically to vanquish him: Harun. The Algerian who kills a European, a death that initially seems to have no meaning. “Besides, a Frenchman who disappeared in the village? Nobody spoke of that. At least in the beginning” (Daoud 2015 79). Eventually though, Harun will become a stranger in the country he thought he once killed for. In so doing, Harun transcends the political nature of his story to rise to an ongoing, restless dialogue on the nature of the outsider. “I’ve interpreted all those roles in turn” Harun muses late in his narrative. “Sometimes Musa, sometimes the judge, sometimes the man with the sick dog, the treacherous Raymond” (Daoud 2014 88). In quickly considering how the various characters of Meursault’s story might be his own, Harun becomes Meursault, and in turn, Meursault becomes Harun or more specifically, an Algerian who can no longer be a citizen of his independent country, just like Meursault could never be a citizen of French Colonial Algeria. Meursault told the first story but Harun tells the second and in doing so, the language of two literary texts creates a unique literary dialogue. “Languages throw light on

each other” Bakhtin writes. “one language can, after all, see itself only in the light of another language” (Bakhtin 1998 12). *The Stranger* then, now has another Algerian sun illuminating its pages, just as *The Meursault Investigation* continues to be illuminated from an Algeria that is past. Rather than see how the two protagonists are in opposition to each other, it might be better to see how they are compounded with each other. Rather than Meursault and Harun, it is Meursault-Harun: both of them vying for an impossible linguistic supremacy, and because of it, both of their narratives become more rich and complex.

## Conclusion

One of the most famous (and recognizable) opening lines in a classic piece of literature comes from Camus’ *The Stranger*: “Maman died today” (Camus 1988 3). More than half a century after Camus wrote that sentence, another writer—Kamel Daoud—would seem to parody it in his novel, *The Meursault Investigation*: “Mama’s still alive today” (Daoud 2014 1). Daoud’s novel, however, is more than just a parody, reaction, or homage to Camus’ *The Stranger*. Yes, his protagonist Harun at times seems to accuse, praise, and react against Camus’ protagonist, Meursault. But the very unsettled nature Harun seems to have with his antagonist is also responsible for his complexity as a character. Furthermore, his perspective on Camus’ text (and how it re-shapes his perspective on his own contemporary Algerian landscape) begins to create a textual dialogue with that text. In turn, the readers of *The Meursault Investigation* will inevitably “re-read” Camus’ text from Daoud’s perspective. Will Harun have the final word over Meursault’s killing of his brother, Musa? Or will Meursault still prevail by showing how Harun as an old man in an independent but fundamentalist Algeria is essentially, a stranger in his own country? Such questions are the beginning of a dialogue between two texts; a dialogue that is unique to the nature of fiction, which according to 20<sup>th</sup> century literary critic Mikhail Bakhtin, is the foundation of the novel. “The language of the novel is a *system* of languages that mutually and ideologically interanimate each other” (Bakhtin 1998 47). That inter-animation gets wider scope when it becomes a dialogue between two inter-related texts, *The Stranger* and *The Meursault Investigation*. So perhaps the question then is not whether Mama died today or is still alive, but that between them, we their readers have an even richer and more complex narrative to explore.

## References

- Bakhtin, M. (1984) *Problems of Dostoyevsky's Poetics*. Minneapolis MN: University of Minnesota Press.
- Bakhtin, M. (1988) *The Dialogic Imagination*. Austin, Texas: University of Texas Press.
- Camus, A. (1988). *The Stranger*. New York: Vintage International.
- Christ, C. T. (2015) Baggy Monsters and Tangled Tales. *Hudson Review*, 510-516.
- Daoud, K. (2015) *The Meursault Investigation*. New York: Other Press.
- Fanon, F. (1977). *The Wretched of the Earth*. New York: Grove Press.
- Hong, T. (2015, June 2). The Meursault Investigation' cleverly builds on The Stranger by Camus *Christian Science Monitor*.
- Issac, J. C. (2016). Camus on Trial. *Dissent*, 145-150.
- Mahon, J. (2015). Kamel Daoud. The Meursault Investigation. *Philosophy in Review*, 247-251.

***Feasibility Study of Teaching Persian Language and Foreign Languages to the Immigrants and Users of Tehran Public Libraries***

Zohreh Mirhosseini, Islamic Azad University-Tehran North Branch, Iran  
Maryam Arabzadeh, Iranian Public Librarians Foundation, Iran  
Abbas Mahdavijalal, Artistic & Cultural Organization of Tehran Municipality-  
Education Unit, Iran

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

This research has been done to survey the public libraries' function in supporting of the language teaching process for immigrants and refugees.

It is an analytical survey. A structured questionnaire is used to gather information.

The study population includes 100 managers of Tehran public libraries attached to Iranian Public Libraries Foundation.

The results revealed that the most managers, 85% ,emphasized the need for establishing facilities for the Persian language and other live languages as a self-regulated learning method in the libraries .

The supply of resources and facilities to instruct the mentioned languages for the users and immigrants, in self-learning process were remarkably lower than mid- level range; all managers believe that those possibilities might be made available, but in a very low measurement around %27. In addition, the amount of using subsidiary services of the library to support this project is lower than the average. The managers believe that they can use these services very low, %9.

The managers strongly urge that the amount of budget is inadequate to instruct and promote a language training system in the libraries with a very low budget, %8. But, regarding the positive views of the managers toward the language learning programs for immigrants, it is hoped that in near future considering the government program for developing the different language teaching systems, the public libraries would predict and prepare the budget and needed facilities to help immigrants and lingual minorities.

Keywords: Language learning, Public Library- Tehran, immigrants, multicultural society, lingual minorities

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## Introduction

Usually, the expanding and range of information is more investigated through the public libraries by people. Iranian public libraries foundation intends to help improving and flourishing individual talents, raise thoughts, science and enrich the culture.

“Public Library is a foundation which employs suitable uses of human resources and information by holding a vast number of codified science ;in this way; by providing necessary opportunities ,this foundation help keeping constant learning process and increase social life improvement . Public Library holds a considerable amount of human knowledge, and provides opportunities for lifelong learning of all the members of society to improve social life” (Malek Ahmadi, 2003, 2).

Public library services are divided into two groups: 1) providing services to all users, 2) providing special services for special groups such as immigrants and ethnic groups with different cultures and languages.

A particular supervision must be considered on those are neglected as being various cultures in the society .we can classify these groups as follows: minorities, refugees, vagabonds, people with temporary resident, immigrants, labors and native societies.

Considering UNESCO manifesto for public libraries “Public library is a gateway to knowledge and its services is based on equality and availability for all people not regarding age, race, sex, religion, nationality, language or social position .Library special services must be granted to those users can’t enjoy ordinary services and library materials at any reasons like languages minorities, disabled people, sick in hospitals and prisoners (UNESCO Public Library Manifesto, 1995).

International Federation of Library Associations and Institutions ( IFLA) guidelines for public libraries urge that “one of the fundamental principles of public libraries emphasize that the services must be available for everybody and it doesn’t have to be restricted to a special group of society that ends to deprive the other bands. They must be used for all users with no discriminations and prejudices.

Public libraries obligations:

The following main duties regarding learning, teaching and cultural information must be considered at the heart of the services:

1. Create and strengthen the study habits in children from the early age in childhood.
2. Support of individuals and self- regulated learning methods same as the formal teachings in all levels.
3. Opening up opportunities for expanding personal creativities.
4. Imagination and creation stimulation for kids and adolescences.
5. Raising information of cultural heritage, expressing gratitude for arts, scientific achievements and inventions.
6. The availability of cultural terms for all theatrical arts.
7. The cross-cultural discourse propagation and considering the cultural differences.
8. Protection of verbal customs and traditions.

9. Providing all social information to citizens.
10. Providing enough information services for economical investors, local merchants, associations, and interested groups.
11. Facilities for information development and the computer science skills.
12. Protection and partnership in activities and the learning programs for all group ages and starting these activities if necessary (IFLA/ UNESCO Guidelines for Development, 2001). Observing the IFLA /UNESCO declaration, the purpose of multicultural library services are as follows:

-In a society enjoying various culture, serious consideration is based on the following ideals regarding information, learning, teaching and culture:

- Raising information for positive values of the cultural variations and leading cultural discourse.
- Encouraging for the language variation and respecting for the first language (mother tongue).
- Providing opportunities or facilities for the harmonized coexistence of some languages that should be taught at the early age.
- The protection of language and cultural heritage and supporting the cultural discourse, creativity and cultural distribution to all those related languages.
- Supporting the protection of verbal tradition and impalpable cultural heritage.
- Supporting the coalition and partnerships of individuals and groups enjoying various cultural antecedents.
- cheering up to dominate news transmission and communication means in the digital age and knowing digital well
- Raising the variety of languages on the virtual atmosphere
- Cheering up the global availability to the virtual atmosphere.
- Supporting the knowledge interchange and the best methods and actions related to the cultural pluralism.

The concept of multicultural library enjoys holding united service operations from the whole kinds of libraries.

Some societies enjoy a variety of cultures and languages, focal activities of news transmission and library services are “centralized” not “distinct” or “extra”, and they also planned to answer special or local needs. A library must be possessed a strategy or guideline to present its functions, purposes, priorities and available services in accordance with a variety of cultures. This plan must be based upon comprehensive analytic of user needs and enriched sources.

### **Taking Issue**

Today, in the 21<sup>st</sup> century, globalization, increasing immigrations, faster communications, and easy traveling, and the other factors caused a variety of cultures among the different nations out of the previous structure and have emerged multicultural society.

Multicultural library can be a code to encounter a society holds various cultures in discourses. The public live in an enormous society which is heterogeneous increasingly. There are more than 6000 different languages around the world. The

increasing rate of international immigration per year causes increasing population by mixed identities and makes multicultural structure of the majority of human societies.

By using “cultural diversity” or “multiculturalism” we mean a homogeneous coexistence and different cultures interaction. According to the universal declaration on cultural diversity, culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations

Cultural diversity is a truth in our increasingly diverse societies, and it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. We should notice that, the market forces alone cannot guarantee the preservation and promotion of cultural diversity, which is the key to sustainable human development. From this perspective, the pre-eminence of public policy, in partnership with the private sector and civil society, must be reaffirmed. (Universal declaration on cultural diversity, 2001)

Second language learning is a key factor for multicultural society, so, one should learn any other languages out of mother tongue. As this concept is called “second language learning”, but it can also include more language learning even the third, the fourth,....

Language acquisition is one of the most effective and prepossessing aspects of human development. It is also used for communications and operates in a speech community. In order to explore how the second language acquisition happens, we may consider some commonly used topical categories.

According to Lightbown and Spada about how languages are learned some second languages acquisition theories give primary importance to learner’s innate capacity for language acquisition. Others emphasize the role of the environment especially opportunities to interact with speakers who adapt their language and interaction patterns to meet learner’s needs. Still others focus on learner’s engagement with the broader social content ( Lightbown, 2010).

The survey and study of languages enjoy some specific conditions like a very peaceful and quiet scientific area, too. A place like a library can be a suitable selection. Learning is facilitated in a cheerful environment. If we can provide and equip our libraries to advanced and modernized facilities, users and students can learn more from what is present in the environment even if their attention is not directed to it, i.e; peripheral learning is going to be happened too.

A lot of questions may arise when we are going to analyze them. Let’s consider H. Douglas Brown’s Principles of Language Learning and Teaching, you would find a little more elaboration: ‘ “How does learning take place? Are there specific steps to

successful learning? What mental or intellectual processes are involved in second language acquisition (SLA)? What kinds of strategies are available to a learner and which ones are optimal? What is the optimal interrelationship of mental, emotional, and physical processes for successful SLA” (Brown, 2014).

Recently, in Iran, the necessity of language learning has been discussed vastly by the authorities. Ministry of Education has committed itself to enter teaching of the different languages, out of English and Arabic which were being taught earlier. It is inevitable that Ministry of Education may not fulfill its crucial function without any protection and support of the public libraries, because there are many immigrants and refugees from Afghanistan, Iraq, Syria and Yemen who are not able to benefit the formal educational system, so they have to use the non-formal educational systems. This research has been done to survey the public libraries’ function in supporting of the language learning process from the viewpoints of the managers.

### **Research questions:**

1. Do the managers of the public libraries agree on providing facilities for teaching Persian language and foreign languages as a self-regulated learning method?
2. How is it possible to provide facilities to teach the languages for the users and immigrants as self-regulated learning process?
3. Are there any possibilities of using subsidiary services to support the project?
4. How much budget is available to public libraries to teach and promote live languages training system?

### **Methodology:**

It is an analytical survey. The study population includes of all 100 managers of Tehran public libraries attached to Iranian public libraries foundation. A structured questionnaire is used as a research tool.

After propounding questionnaire, some experts and university professors supervised the questions to confirm the validity referring to the context. The Cronbach’s alpha test with 72% is used that confirms the reliability of the questionnaire.

### **Literature review:**

Leong (2016) in a research named actions & principles from a global perspective investigates the concept of “multicultural library” presented in the Multicultural Library Manifesto, endorsed by IFLA in 2006 and UNESCO in 2009, lays out interesting principles for offering culturally and linguistically relevant, appropriate, and accessible library services in the culturally diverse societies shaped partly by immigrants and refugees. It paves a smooth path for social inclusion and coherence in a world that is becoming more heterogeneous with an increasingly number of immigrants and refugees. Libraries have a long tradition of providing sanctuary to all people who seek information, space and services to understand and adapt to the changing and globalizing environment. In IFLA’s manifesto, “cultural diversity” or “multiculturalism” refers to the harmonious co-existence and interaction of different cultures. It acts as the foundation of our collective strength in our local communities and in our global society. Building on these values, libraries of all types should

reflect, support and promote cultural and linguistic diversity at the international, national, and local levels, and thus work for cross-cultural dialogue and active citizenship. In this paper, I summarize the principles presented in the manifesto and the guidelines published by IFLA. From literature review and survey of library services, I discuss actions and implementation of the concept of multicultural library around the world in the last decade responding to users consisting of more and more immigrants and refugees.

Gundersen( 2011) has done research about Norwegian libraries and special services for immigrant women. In Norway municipalities are required by the Library Act to have a public library. The public libraries are well used. Women are more frequent users than men, and the immigrant population are also big user groups.

Several Norwegian libraries have special programs or services for immigrant women or they have initiated projects with immigrant women as target group. The city of Lillehammer has run ICT training for immigrant women. The county library in Upland is involved in a Project to see how libraries can play a part in intercultural and political education in adult and community learning for immigrant women. Tromsø library cooperates with the municipal adult learning centre on services directed towards immigrants. Other libraries provide reading circles for immigrant in combination with language courses.

The paper will present these cases and discuss what impact they have.

### Findings:

**Table 1: facilities in libraries for teaching Persian language and foreign languages as a self-regulated learning method.**

statistical characteristics	average	standard deviation	No.	supposed average	differential average	T	free range	possible error
facilitate of language learning	3.39	1.07	100	2	1.39	12.97	99	0.000

The results of the mono-variable T –test considering the mentioned questions, we may conclude that the measurement of agreement on the project were remarkably higher than the mid-level range and those questioned managers had urged that they agreed with providing facilities in libraries for teaching Persian language and foreign languages as a self-regulated learning method up to a point with 3.39 which is higher than the supposed average.

**Table 2: feasibility of providing resources and facilities to instruct Persian language and foreign languages teaching**

Statistical Characteristics	average	Standard deviation	No.	Supposed average	Differential average	T test	Free range	Possible error
Providing Resources	2.95	1.82	100	5.5	-2.55	-14.04	99	0.000

The results of mono- variable T-test shows that there is feasibility of providing resources for the project from the mentioned managers points of view, as a basis, we may declare that this feasibility is noticeably lower than the mid –level range so that those managers also believe that an atmosphere of providing facilities and resources for the project is in a very low range with 2.59

**Table 3. Using the subsidiary services to support self-regulated learning of foreign languages**

<b>statistical characteristics</b>	average	standard deviation	No.	supposed average	differential average	T test	free range	Possible error
<b>Using services subsidiary</b>	0.98	1.46	100	5.5	-4.52	-30.89	99	0.000

The results of mono-variable T-test to consider the amount of using subsidiary services of the library to support this project is vastly lower than the average with 0.98.

**Table4. Amount of foregone budget for teaching and promoting foreign languages training system in public libraries.**

<b>Statistical Characteristics</b>	average	Standard deviations	No.	Supposed average	Differential average	T test	Free Range	Possible error
<b>Support of Budget</b>	0.16	0.39	100	1	-0.84	-21.27	99	0.000

The results of mono-variable T-test is a bit far-fetched to foresee the budget to develop the plan so as the average is about 0.16; we may discuss that the foregone budget to support the system in the libraries is considerably lower than the average and those mentioned managers also urge that a low budget is foreseen to promote and train the discussed project.

This research has been done to survey the public libraries' function in supporting of the language learning process.

The mono-variable t- test revealed that the most managers, 85% ,emphasized the need for establishing facilities for the Persian language and other live languages as a self regulated learning method in the libraries .

The supply of resources and facilities to instruct the mentioned languages for the users and immigrants , in self-learning process were remarkably lower than mid- level range, on the other hand ;all managers believe that those possibilities might be made available, but in a very low measurement around %27 .

In addition, the amount of using subsidiary services of the library to support this project is lower than the average. The managers believe that they can use these services very low, %9.

The managers strongly urge that the amount of budget is inadequate to instruct and promote a language training system in the libraries. They believe that a very low budget, %8 is considered to develop these instructions.

Regarding the positive views of the majority of the managers toward the language learning programs for immigrants and the users, it is hoped that in near future considering the government program for developing the different language teaching systems, the public libraries would predict the budget and needed facilities to help those immigrants and lingual minorities in need of learning languages. In fact the majority of immigrants and refugees to Iran are from Afghanistan, Iraq, Syria and Yemen who are among poor people who do not access to the educational systems, internet or smart phones, so that they really need to be supported by Public libraries.

**Suggestions:**

Predicting enough fund for each new-year for learning languages through acquisition department for special services to the immigrants and refugees.

Providing enough facilities such as: learning tool kits including books, DVD etc.

Providing referral services to guide users for learning new languages free of charge via social networks etc.

## References

Brown, H. Douglas (2014).principles of language learning and teaching, sixth Edition. NY; Pearson Education, Inc

Gundersen, Arne(2011)” Norwegian libraries and special services for immigrant women” available at:  
[www.UNESCO./Education/efa/wef2000/index.5.html](http://www.UNESCO./Education/efa/wef2000/index.5.html)

International Federation of Library Associations and Institutions (2001). The Public Library

Service: IFLA/ UNESCO Guidelines for Development. Prepared by a working group chaired by Philip Gill on behalf of the Section of Public Libraries. Munich: Saur Leong,Jack Hang-tat(2016)” Actions and principles from a global perspective “ available at: <http://creativecommons.org/licenses/by/4.0>

Lightbrown, Patsy M.; Spada, Nina (2010).How languages are learned, Third Edition. Oxford university press.

Malek Ahmadi,Mohammad Hossein (2003). Notes. Library Message, 12(3&4)

UNESCO Public Library Manifesto(1995) available at:  
<http://www.unesco.org/webworld/libraries/manifestos/libraman.html>

UNESCO Universal Declaration on Cultural Diversity (2001) *available at:*  
[http://portal.unesco.org/en/ev.php-URL\\_ID=13179&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html)



***Music Education, Legality and Social Inclusion in Italy***

Antonella Coppi, Free University of Bolzano, Italy

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

The rising of foreign children who arrive in Italy, requires research and realization of host locations, aimed at guaranteeing rights such as: the protection, education, housing and education. This as required by the International Convention on the rights of the child of 1989, ratified by the Italian Government in 1991 and subsequently saw its application in the national context, through applicative regional laws. This presence may pose a problem to be solved with appropriate tools, but is an huge opportunity to experience and further implement social inclusion mechanisms. Music is one of the distinctive aspects of being human and can be a bridge to connect people and culture, arts and humanities.

Music education can encourage journeying together towards transformative musical experiences. Creating opportunities for active music participation means finding ways to increase accessible pathways that lead toward meaningful musical engagement. Music education is a way for social Inclusion: the research wants to investigate the emphasizes the importance of making connections among people, across issues, and over time. By encouraging expansive and ongoing frameworks for interaction the research seeks to create engaged populations and communities of practice and the differences can only take place in a safe, positive, and nurturing environment.

**iafor**

The International Academic Forum

[www.iafor.org](http://www.iafor.org)

## Introduction

This Study Paper explores the topic of using music education activities as a way to address Social inclusion (SI) and Respect for diversity (RfD) with children. It is intended to inform the development of appropriate activities for the SI and RfD issue area, particularly those which address the use of music in projects with young children.

This contribution wants to expose a reflection on what emerged during my research over the past two years, dedicated to an innovative music education approach for legality and social inclusion: Il Sistema and Community Music Activities.

These two different models that come from Venezuela and the UK, have based their educational approach on the music practice: the research hypothesis indicates making music as huge opportunity to experience and further implement social inclusion mechanisms. Music is one of the distinctive aspects of being human and can be a bridge to connect people and culture, arts and humanities. Music education can encourage journeying together towards transformative musical experiences. Creating opportunities for active music participation means finding ways to increase accessible pathways that lead toward meaningful musical engagement. Music education is a way for social Inclusion: the research has investigated the emphasizes the importance of making connections among people, across issues, and over time. By encouraging expansive and ongoing frameworks for interaction the research seeks to create engaged populations and communities of practice and the differences can only take place in a safe, positive, and nurturing environment. The new goldfield context we are seeing in these last years in Italy, bring us to make important reflections. The rising of foreign children who arrives in Italy, requires research and supports, aimed at guaranteeing rights such as: the protection, education, housing, in a safe context with legality and social inclusion in the way draw from the International Convention on the rights of the child of 1989, ratified by the Italian Government in 1991

In Art. n.27 – is mentioned:

*States Parties recognize the right of every child to a standard of living adequate for the child's physical, mental, spiritual, moral and social development.*

*The parent(s) or others responsible for the child have the primary responsibility to secure, within their abilities and financial capacities, the conditions of living necessary for the child's development.*

There is evidence to suggest that engagement in musical activities may impact on social inclusion (sense of self and of being socially integrated). Tackling social exclusion and promoting social inclusion are common concerns internationally, such as in the European Union, and there are many different Government ministries and agencies globally that see the arts in general, and music in particular, as a key to solving social problems. The brainchild of José Antonio Abreu, El Sistema, a music education program for aspiring orchestra musicians launched in Venezuela for students of limited means and now spreading to other parts of the world, has become a subject of interest to music teachers and teacher educators in Italy. As part of a wider evaluation of a national implementation of a new model of music education as social impact, for Primary-aged children in Italy (“Il Sistema - Italian inspired

program”), I was taken to assess any possible relationship between (a) children's developing in music education behavior and (b) their social inclusion in sense of self and of being socially integrated. Subsequently, it was possible to match data from n = 72 Nucleos and 3100 participants, drawn from the last 2 years of data collection (2014–2016), in terms of each child's individually assessed musical ability (based on their practice in singing and playing an instrument). In addition, I have collected qualitative data from written responses to a specially-designed questionnaire that included a set of statements related to children's sense of being socially included, and being part of Community in the way of model of Community Music.

## 1 What is El Sistema<sup>1</sup>?

El Sistema is a unique program, designed to achieve social change and to offer children of underprivileged communities an intensive music education through the ensemble practice. It was founded in 1975 by José Antonio Abreu and it has become a very successful program, involving around 400.000 children, and boasting about 60 children's orchestras, 200 youth orchestras, 30 professional orchestras, and dozens of choirs. El Sistema's philosophy is based on the main idea of music as a vehicle of social change: the search for musical excellence teaches students to strive for quality in all areas of their life. El Sistema is a publicly financed voluntary sector music education program in Venezuela, founded in 1975 by Venezuelan educator, musician and activist José Antonio Abreu<sup>2</sup> which later adopted the motto Social Action for Music. To say it another way, it is "free classical music education that promotes human opportunity and development for impoverished children," as quoted from the International Journal of Applied Psychoanalytic Studies<sup>3</sup>. By 2015, according to official figures, El Sistema consisted of over 400 music centers and 700,000 young musicians. The program provides 4 hours of musical training and rehearsal per week day after school, as well as work on the weekends<sup>4</sup>. The program is known for rescuing young people in extremely impoverished circumstances from the environment of drug abuse and crime into which they would likely otherwise be drawn. The Venezuelan government began fully financing Abreu's orchestra after it succeeded at "International Festival of Youth Orchestras" in 1976 in Aberdeen, Scotland. From the beginning, El Sistema fell under the dominion of social-services ministries, not the ministry of culture, which has strategically helped it to survive. The current Chavez administration has been the most generous patron of El Sistema so far, footing almost its entire annual operating budget as well as additional capital projects. Abreu received the National Music Prize for his work in 1979 and he became Minister of Culture in 1983. Abreu was appointed as Special Ambassador for the development of a Global Network of Youth and Children orchestras and choirs by UNESCO in 1995, also as special representative for the development of network of orchestras within the framework of UNESCO's "World Movement of Youth and Children Orchestras and Choirs". At the time, its network of 102 youth and 55 children's orchestras (numbering approximately 100,000 youngsters) came under the supervision of the Ministry of Family, Health and Sports. As "El Sistema", its goal is

<sup>1</sup> The text of this paragraph has been supported from El Sistema documentations, published in <http://fundamusical.org.ve>

<sup>2</sup> Abreu A. (2012). As quoted in Tunstall, p. 273

<sup>3</sup> Slevin, (2013) E. Psychoanalysis and El Sistema: Human Development through Music. In International Journal of Applied Psychoanalytic Studies, June 2013, Vol.10(2), pp.132-140

<sup>4</sup> Lesniak, M. (2012). Music Educators Journal, Vol. 99, No. 2, pp. 63-66

to use music for the protection of childhood through training, rehabilitation and prevention of criminal behaviour (Tunstal, 2012). In September 2007, with Abreu present on the television program, President Hugo Chávez announced a new government program, Misión Música, designed to provide tuition and music instruments to Venezuelan children. It has been noted that "various ministries oversaw El Sistema until two years ago. Today El Sistema is supported by the government Program. It has started to introduce its music program into the public-school curriculum, aiming to be in every school and to support 500,000 children by 2015.[14] The project has been extended to the penal system. On 25 May 2008, Leidys Asuaje wrote for Venezuelan daily El Nacional:

*"The plan to humanize jails through music began eleven months ago under the tutelage of the Ministry of the Interior and Justice and FESNOJIV...."*

Many begin attending their local El Sistema center, called a "nucleo," as early as age 2 or 3, with the vast majority continuing well into their teens; attending up to six days a week, three to four hours a day, plus retreats and intensive workshops. Participation is free for all students. The country now has over 500,000 students with plans to expand it to serve 1,000,000 annually.

### 1.1 El Sistema's approach to music education

El Sistema is considering the model of music education for changing life most studied in the world right now. There are many projects that were born in Europe, Asia and America, Africa and Oceania inspired by this model. El Sistema promotes intensive ensemble participation from the earliest stages, group learning, peer teaching and a commitment to keeping the joy and fun of musical learning and music making ever-present. I reproduce below the main themes that characterize the Venezuelan project<sup>5</sup>. The backbone of El Sistema training is preparation for participation in orchestral ensembles, which are the soul of the nucleo community and culture. Of equal importance are choral singing, folk music, jazz, special needs programs, and various other ensembles, which adapt well to a diversity of musical genres and origins.

The fundamental elements<sup>6</sup> of educational approach in El Sistema (which are continually being refined) are:

<p><b>Learning Sequence</b></p>	<p>Kids of preschool age begin with work on body expressiveness and rhythm. Encouraging the children to keep their bodies active while playing (without losing technique) is a key feature of the program in later years. At age 5, children pick up their first instruments, starting with the recorder and percussion. They also join a choir in order to build community through ensemble work. By</p>
---------------------------------	---

<sup>5</sup> <http://www.elsistemausa.org/el-sistema-in-venezuela.htm>

<sup>6</sup> The structure of this list was derived from <http://www.elsistemausa.org/el-sistema-in-venezuela.htm>

	age 7, all students can pick their first string or wind instrument. Kids can change instruments but are not encouraged to do so frivolously.
<b>Instruction</b>	Early instruction includes singing and playing with the student's instrument, often focusing on a single note within a group song; this helps to develop a sense of quality sound. Learning how to use full standard notation often takes many years and is incorporated into their learning organically. There are three levels of practice every week: full ensemble work, section work and private lessons. Students often encounter the same teacher in both their group and personal lessons. This allows student to progress quickly, as bad habits are quickly corrected and good habits are regularly enforced.
<b>Learning through Performing</b>	Students play in front of audiences as much as possible. This reduces the pressure of formal performance, and allows performing to become a natural part of their musical life. Students frequently watch their fellow students perform, allowing them to both see and be inspired by the accomplishments of their peers. From a young age, the students are exposed to the variety of orchestras within the system, from the lowest level to the internationally successful Simón Bolívar Youth Orchestra
<b>The Environment</b>	El Sistema's primary focus is to create a daily haven of safety, joy and fun that builds every child's self-esteem and sense of value. Discipline is relaxed but enforced. Attendance is not an issue; the children want to be at their local nucleo for themselves, their teachers and their fellow students. Hard work and true achievement are crucial to the success of El Sistema. However, a feeling of fun is never forgotten.
<b>Teachers</b>	The majority of El Sistema teachers and nucleo leaders are former students of the program. They understand both the social and musical mission of the program — they nurture both the individual person and the musician at the same time.

	Teachers are able to provide individual attention to each student. If they notice a child has missed a second day at the nucleo without prior notice, they often go to the home to enquire about the absence
<b>Curriculum</b>	El Sistema has a national curriculum, including an established musical sequence. However, local leaders can customize their program. When a local experiment produces good results, it is shared and possibly adopted everywhere. All of the musical curriculum starts with simple arrangements of big pieces with big sound. These masterworks are often reintroduced as the children progress through the system. As Gustavo Dudamel says, "We have lived our whole lives inside these pieces. When we play Beethoven's Fifth, it is the most important thing happening in the world."
<b>Music</b>	El Sistema introduces its students to both internationally known classical composers and Latin American composers and Venezuelan folk musicians.
<b>Work with Parents</b>	El Sistema takes considerable time working with the parents of students. For a child of age 2 or 3, teachers make home visits to ensure that the family understands the level of commitment required of them. As the students begin to learn their instruments, teachers instruct parents on how best to support their child's practice schedule at home, giving feedback and encouragement. If a student gets into a youth or city orchestra, they will receive a stipend; this not only honors his/her accomplishments but places real value on the music making for the family, so they don't need to pull the child out of El Sistema to work.
<b>Building Community</b>	El Sistema grows from loving children first and loving music second. Emphasis is placed on creating a community that supports one another. Teachers and students alike are invested in both personal and community success, creating a place where children feel safe and challenged. El Sistema graduates leave with a sense of capability, endurance and

	resilience — owning a confidence about taking on enormous challenges in their lives. A deep sense of value, of being loved and appreciated, and a trust for group process and cooperation, enables them to feel that excellence is in their own hands.
--	--

In Addition, the practice of Cooperative learning is and importan way to learn and teach in this context. **Carol Huffman** has taught and lectured on music education throughout the U.S. and Canada. She is currently Adjunct Professor at Indiana University's Jacob School of Music, where she teaches courses on early childhood and elementary general music education.

*Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom has changed the way I teach and the way my students learn. Carol [Huffman] has done an excellent job explaining the principles of cooperative learning and guiding the music teacher in how to be successful implementing it in the music classroom." —Peggy Benkeser, Music Teacher at Cliff Valley School ( Huffman, 2013)*

When cooperative learning is set in place, the students become teachers of other students, and the teacher becomes the facilitator. Ideas come from the students, and develop into learning and activity. Students become more independent and responsible for their own learning, and are more capable of applying what they have learned to solve problems within the framework of the subject. The teacher clearly will realize that the students are excited to learn, to share their ideas, and to work with their peers. And the teacher learns, too! Cooperative learning creates a happy, enthusiastic environment that benefits everyone, and helps students thrive in the 21st Century. My dream for you is that you discover how cooperative learning can enhance and even transform your music teaching, and provide your students with opportunities to embrace music with the joy and natural abandon that children possess. The functional, educational, artistic and administrative structure that gives shape to El Sistema is the Nucleo. There Orchestral and Choral programs are carried on: the Nucleo is a haven of safety, fun, joy, and friendship, with an ethos of positivity and aspiration, where all students are encouraged to explore their potential. The nucleo's walls are porous membranes, open to the community, with community members often volunteering, and using the facility often to support other community needs.

## 2 From Venezuela to the rest of the World

Can music play a part in reducing knife crime, drug addiction and all the rest of society's ills? Yes, it can. It already has in Venezuela and it is already producing extraordinary changes in many Coutries, where are active most impoverished communities. Teachers are reporting hugely increased levels of concentration, discipline, motivation and attendance. Today El Sistema is a tested model around the World. Many Inspireds Programs have applied this music program, that can both create great musicians and dramatically change the life trajectory of hundreds of thousands of a nation's neediest kids.

According to Maria Majno (2012), exports of El Sistema are now reaching the Far East with sustained attempts, for instance, in Korea and China. Australia has also been effectively spreading its own message to nurture special musical talent, 38 and in Africa, attempts like that of K. Devroop<sup>39,40</sup> struggle with utmost dignity to introduce the resources of music on a smaller scale, in spite of apparent dismissal by those who downgrade this strife as an irrelevant concern where survival is at daily stake. Latin America, Africa, Asia, Oceania and Europe has trusted in this project to produce a change in their social context.

*The Sistema Europe*, founded in 2012, is a Network open to all European Sistema and Sistema-inspired organisations and individuals who aspire to carry out activity true to the principles of Venezuela's El Sistema. (Sistema Europe's articulation of these principles can be found below). Sistema Europe exists to take forward the Sistema vision, created by J.A. Abreu, in the different European situations. The Network is run by the **Sistema Europe Association**, a non-profit organisation established in 2014 with a legal seat in Austria. Through the Sistema Europe Network members can share, develop and learn about Sistema practices in Europe, plan joint projects, attend common performance and training events, seek mutual advice and guidance, and exploit appropriate funding opportunities<sup>7</sup>.

### **3 The Italian Inspired Program: Il Sistema delle Orchestre e dei Cori giovanili ed infantili in Italia**

In 2010, thanks to the stimulus of Maestro Claudio Abbado — an enthusiastic supporter of the Venezuelan project since 1999 - El Sistema was established in Italy, called “Il Sistema delle Orchestre e dei Cori giovanili e Infantili in Italia (Onlus)”. Currently there are more than 65 Nucleos in Il Sistema National Program. The Italian Sistema delle Orchestre e dei Cori Giovanili e Infantili can be used as a paradigm.

As Maria Majno writes in a brilliant article on the Annals of New York Academi of Scinces (2012):

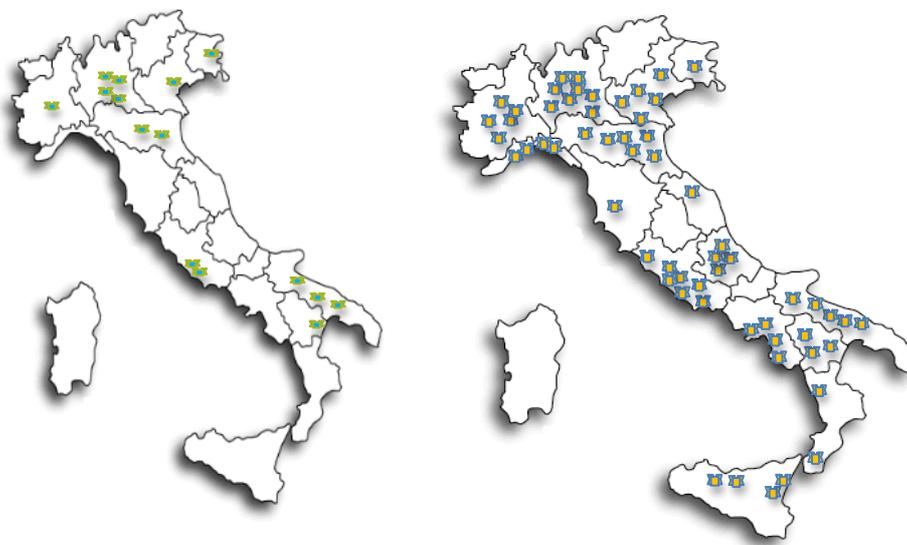
*Today, in Italy, the project is rapidly taking shape by implementing a national structure with official ties to the original model (a bilateral agreement that was signed in February 2011). In parallel, a network of regional initiatives is developing, with marked features in relation to the local characteristics that are a distinguishing trait of the country's eclectic style. According to the very diverse regional contexts, the focus may be directed to widespread in-school training (e.g., the Alto Adige/South Tyrol region), to the involvement of children as ambassadors of peace (Pequeñas Huellas in Piedmont), to a full-fledged, established music school renewing its course (Fiesole in Tuscany), to expanding youth ensembles (Emilia-Romagna), to pilot projects for the disadvantaged (the southern regions and a number of immigration-laden communities), or to productions aiming for higher artistic results, as in the previously mentioned pyramid of increasingly proficient ensembles, with exposure that rewards musical excellence.*

From 2010 to 2016, the Italian network of regional initiatives is developing: in 2010 we had 15 Nucleus and in June 2016 we have 72 Nucleus.

---

<sup>7</sup> <http://www.sistemaeurope.org/>

Fig. 1 Implementing Italian network



In Italy, as well as in Venezuela, most of activities are held in the Nucleos. Most of them are active children's orchestras, but there are also operational a special educational projects for children with disabilities, in particular deaf, that "singing" along with the other young musicians moving gloved hands (Coro Manos Blancas).

The most important goals of Italian Program, are to promote:

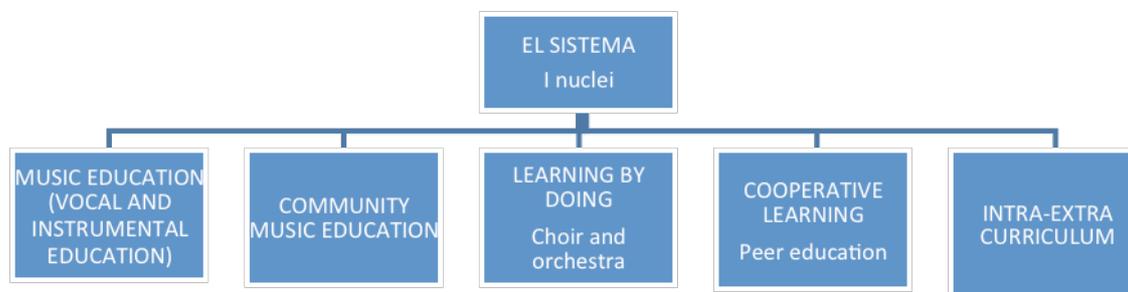


Fig. 2 Main goals of El Sistema

The main aims of the Program are: fighting educational poverty with music; teaching to the children to succeed in a collaborative environment at the highest level, building their personal confidence and self-worth, and encourages the children to recognize that they exist as an important piece of a bigger picture. Each of these facets is crucial to developing healthy children who will contribute to the future of our community.

### 3.1 Il Sistema in Italy: investigating fighting poverty with music. A qualitative-quantitative research.

In Italy poverty is a significant and growing problem. Children raised in poverty today will grow up in circumstances that, the data tell us, will give them a small, if not negligible, chance of following a path that will lead them to a markedly better place than where they began. The weight of the evidence from both experimental and

non-experimental studies and research that attempt to isolate the impact on children's well-being of growing up in low-income families suggests that increases in income for poor families are causally (positively) related to children's outcomes. The research project aims at investigating how music education could be an effective instrument for social change not only through individual practices, but also through group ones, in order to develop and implement cultural, artistic, social, treatment and economic resources, making them available to children and teenagers. In this way, the research has investigated and analysed the different models according to their similarities, differences and their application of the El Sistema pedagogical goals within the context of formal, informal and non-formal Italian Music Education settings. The research then also provided an opportunity to organize and reorganize the documentation gathered in the archives of the Italian section of Il Sistema, collected in the first 5 years of the national program. In detail, the main contents of the research are:

- the reconstruction of the origins and of the theoretical foundations of El Sistema and Community Music models;
- the identification of its most influential several projects in the world and gathered a panel of leading scholars to identify the key concepts;
- the analysis of the contribution of the models to the Italian experience debate and the identification of practical applications and uses of its pedagogical principles in Italian educational programs settings – formal, informal and not formal contexts;
- a critical consideration about the ideas and the educational goals of the movement;
- a monitoring about the ideas and the educational goals of the Italian movement and state of art;
- the possibility that the founding principles of the Community Music can be traced in the experience of the Il Sistema Italian programs.

As regards the *research objects*, they are related to the will of:

- make Italian people know better the work of the scholars members of this pedagogical movement;
- offer a contribution to the music educational and pedagogical theory in Italy;
- offer an analytical mapping and screening of the state of the art of the active projects until June 2015, including organizational and didactic information.
- start educational debate especially about the role of music as instrument for social change, multicultural integration and inclusion;
- Find new paths for future research in the field of the relationship between music education and social inclusion.

To realize the project I used the following *instruments* of research:

- Bibliographical research and literature analysis;
- Interviews to the panel of scholars belonging to the models and to other experts;
- Identification and analysis of Multiple Case Study - a practical application of the ideas of the movement in a concrete educational setting.
- On site observation and participant observator;

Documentation has taken place through articles, blogs, photo, journals, and in program documents for El Sistema-inspired programs. Two Web-published essays on El Sistema have been written by arts advocate and teaching artist, Eric Booth. These are El Sistema's Open Secrets (2011) and Thoughts on Seeing El Sistema (2008).

The research design is based on qualitative and quantitative approaches. Qualitative and quantitative data were collected through interviews, supporting materials, audiovisual recordings, focus groups and questionnaires were given to program staff, teachers and other interested parties have helped to find answers.

The research project was developed in two main phases. In the first investigation phase (from January 2013 to June 2014), it was necessary to structure a theoretical framework of reference, founded on the theoretical and empirical studies already conducted on the topic, which were carefully selected by means of a critical review of existing literature on the theme.

This was followed by an investigation of the implementation of Il Sistema in Italy, through a national analytical mapping and screening of the state of the art of the active projects until June 2015, including organizational and didactic information.

In the second phase (from July 2014 to June 2015), the investigation focused on the identification of an international model which could be compared with the Italian reality, in order to identify an identity which could be recognizable also in terms of pedagogical orientation and methodological choices. By analyzing in depth the model outlined in this way, a reading was then made through the lens of the CM, in order to identify in it functions of inclusion, participation and empowerment.

The analysis of the literature and the international documentation (UNESCO, Seoul Agenda: Goals for the Development of Arts Education EMC European Music Council and Bonn Declaration, et al.), highlighted not only the cultural need of a more widespread music education, but also the global need for music to become a fundamental heritage for everyone, as specific disciplinary education and boost to the development of both personal and community's potentialities, through the huge value of inclusion and multicultural integration of which music avails itself, and at which each contemporary society should tend (Disoteco, 2012).

From the findings from my research, community and multiculturalism appear with an important recursion during investigation in the more than 70 Nucleo interviewed, of which 78% say they use a multi-music group practice professional choirs and orchestras (that is active not only in musical education, but pay attention to CSR report, with the promotion of diversity, inclusion). Approximately 58% of italians Nucleo are "other strategy" of educational and relational intervention in the context of prevention, education and recovery, aimed at different stages of life (childhood, adolescence, youth) with particular emphasis on the migration process of individuals and immigrant communities. In that dimension, we must not forget that the child who comes from a family of immigrants with a long tenure is more involved in the kinds of relationships that directly affect the dynamics of acceptance and rejection, of integration and assimilation, the recognition and disavowal, equality and diversity. Never as in this direction on making music together can help the child understand the differences and give them value.

The music becomes the means to include, to communicate in multicultural, where the language and its facilities vary from culture to culture, but each of them can claim equal importance and value: in the same way works the *Community Music approach*.

Born in England around the year '60 and spread like wildfire in the US and around the world up to Northern Europe according to diverse models, *Community Music* (CM) is now identified by a common denominator, that of Music Making, which aims to encourage and support for all ages and at all levels of society the development of individual music skill and ability in educational settings at risk in special contexts, in contexts of distress by promoting inclusion and multicultural integration ( Mullen, 2015).

Community Music is an instrument of renewal, that is brought about through dialogue, democratic education, with the collaboration of all parties, with the removal of all forms of hierarchical view, including all as active members and protagonists of musical action, also by means of educational strategy offered by peer education (Elliot, 2013)

Within this project, the teacher is not a "conductor" but a "facilitator" with the goal that each participant can express their own abilities and feel gratified ( Higgins, 2012).

Although the use of the term ' ' has spread rapidly over the past decade, there is a general agreement on the definition (cf. Veblen, 2004, p. 1). However, 4 central features can be identified: music-making cooperative, inclusive community development through music and personal identity and musical development.

The International Society for Music Education (ISME) from 1982 constituted a specific Commission "Community Music Activity (CMA)" in order to facilitate the exchange of information on relevant areas to the field of music in the Community.

In the pedagogical approach of everyone has the right and the ability to make, create, and enjoy the music; making music should be encouraged and supported at all ages and at all levels of society. Everyone must have the opportunity to build personal and communal expressions of artistic, social, political and cultural will; the musical excellence and innovation must be supported to contributing to economic regeneration and improvement of the quality of life for all.

In many of the pedagogical ways, we can compare Il Sistema Italia model with Community Music approach.

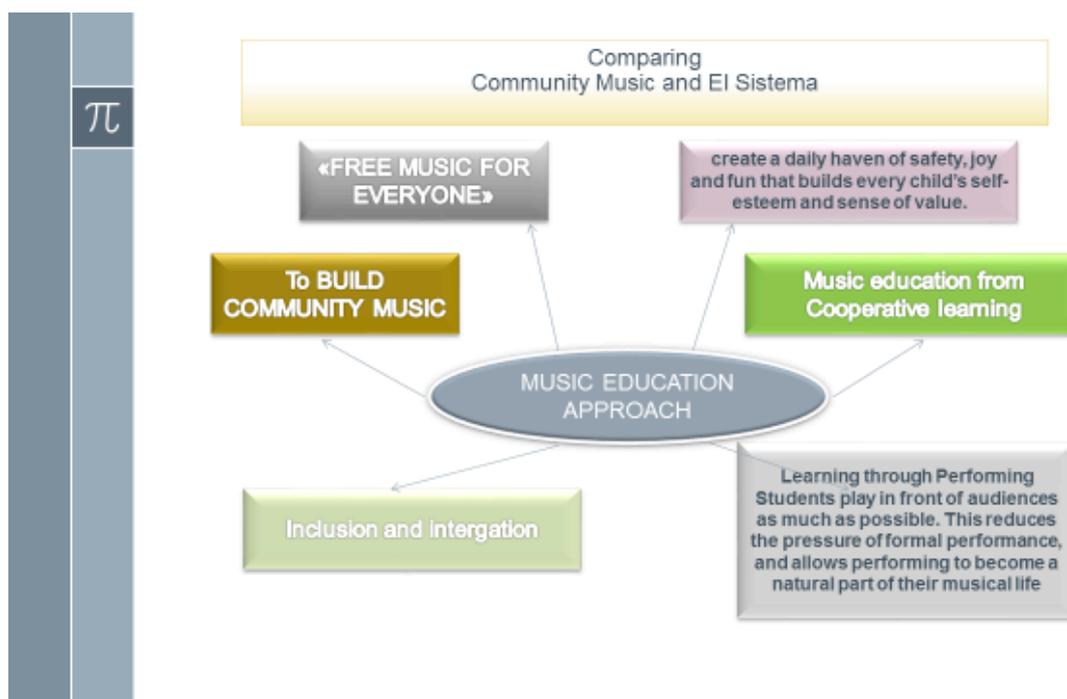


Fig. 3 Community Music and El Sistema

It is therefore apparent from the data of the research, which the Italian System, albeit with the necessary adjustment related to the social and cultural context, may be attributable to such innovative pedagogical orientation in our country, putting at the Centre of its mission the diffusion of music for all, where differences become riches for the individual and for the community, providing an opportunity for the promotion of the educational values underlying the legal and democratic civil life and turning positively to several individual, social, and cultural dynamics and expressive.

### 3.2 Some observations about the results

In Italian Il Sistema, making music together is to enter into relationships with others, get in touch with another identity, that is with someone who is "different" from me. And through this gesture, as well as develop greater awareness of my identity, I can become richer (Tunstall, 2012). But sometimes, on a social level (and educational) trying to undo the "diversity" that makes us all so wonderfully unique, you tend to work more on the collective and the individual, to create universes, similar communities where the single is identify with the group and the plurality of the subjects is not always respected. The presence of the "other" in society as in the school, generates conflicts, undermines normal operation and strongly influences the formation and growth of the individual, especially if it involves children or teenagers.

In this regard, the research could shed light on the attention that teachers involved in music programs can pay major attention to the respect and appreciation of the personality of each boys and girls, their history, their roots, their culture. In this way we can compare il Sistema and Community music approach: If the pedagogical approach in our Country expresses uneasiness and concern about the education of the new generations, the needs to build strong personalities who can oppose the easy world of violence, bullying, and meaningless and weakness of individuality, the experience of Il Sistema may be that bridge between the processes of integration and

inclusion of which our company is claiming the need : the data shows strongly the pedagogic nuclei oriented to the principle of empowerment which is the set of knowledge, skills and competences that allow an individual or a group of setting goals and formulate appropriate strategies to achieve them using existing resources (Elia, 2011). It indicates whether a concept is a process that allows you to achieve the goals, and is based on two main elements: the feeling to be able to take effective action to achieve a goal and control, the ability to perceive the influence of their actions on events (2003, pp. 83-89 Burgio). Empowerment is, therefore, a process from the point of view of whoever experiences, and means "feel to be able to do". The research data analysis shows that the Italian System, it is strongly oriented to the founding principles of the concept of system and connectivity: they can be identify as important means of connecting, of inclusion between the institution and the individual, between the school and teachers, between teachers and pupils and their parents are able to change the social context, making it more attractive, open and aggregating , democratic, free and legal, linked to knowledge necessary to learning. In this regard, Music Community activity constitutes a fundamental approach to the development of these pedagogical orientations.

In the same direction are the studies about capability Approach of economist and Nobel Amarthya Sen. The Capability Approach is defined by its choice of focus upon the moral significance of individuals' capability of achieving the kind of lives they have reason to value. This distinguishes it from more established approaches to ethical evaluation, such as utilitarianism or resourcism, which focus exclusively on subjective well-being or the availability of means to the good life, respectively. A person's capability to live a good life is defined in terms of the set of valuable 'beings and doings' like being in good health or having loving relationships with others to which they have real access (Wells, 2013). The theory of Capability Approach can be transferred in an educational context:

at the heart of the notion of a capability is a conception that a person is able to develop a reasoned understanding of valued beings and doings. This in itself is a powerful argument for forms of education, through which an individual can explore her own conception of what it is she has reason to value. If an important normative goal is capability expansion, then developing education is a part of expanding the capacity to make valued choices in other spheres of life.

Seeing education as linked to expanding learning and valued choices entails an evaluation of education that goes considerably beyond those based solely on outcome measures, such as numbers enrolled, test scores, or income. These indicators tend to aim at maximising specific educational outcomes (or 'achieved functionings' relating to education) but do not provide a means to evaluate the overall purpose of education in relation to human well-being.

The Nuclei of the Italian System, constitute a model in which the development of a personal identity takes place simultaneously with the musical, both aimed at the pursuit of the social purpose of growing up, learning to lead a life of dignity, joy and empowerment.

## Conclusion

Important way is to encourage meeting foreigners even in our schools and in our informal and not-formal educational contexts, through strategies of integration and involvement of families. Also today we cannot underestimate that the coming in of immigrant communities, the traits of the different linguistic and cultural-historical membership seems to emerge with greater force and are subjected to various stresses and changes that perhaps, in time, may even give rise to special social configurations, if not new. Intercultural music education, in this regard, can constitute a means to fully understand the difficulties of interaction-integration of foreign communities (children, adults and families) who come into our Country, offering through the music practical experience an opportunity to growth for everyone. Starting from this assumption, the research could answer at the main question that we asked: music can be a bridge between the processes of integration in our society? Could the music occupy a space in lives of children that come from immigrant families, to support the social inclusion, legality and education already characterized by a "multicultural" environment? What educational guidelines should take the music in this new social vision, in which the appearance of legality (and illegality) addressed by a pedagogical point of view, are not abstract concepts, but present in configurations and in movements of any social structure and history of each person? And finally, Il Sistema model and Community music approach can constitute a practical response and the need to create new educational outreach in the context of innovative approaches and strategies through music practice? Il Sistema can implement individual and community well-being in multicultural scope? Our answer is: yes!

The growing up in a poor household, from an economic perspective, families with more income are better able to purchase inputs such as nutritious meals, safer neighborhoods, and better schools, thus positively influencing the development of their children. From a psychological or sociological perspective, the quality of family relationships and high-quality parental interactions with children that are associated with higher income aids in child development (Duncan & Magnuson, 2011). Music can connect people across cultures, continents and religious beliefs. music can bridge gaps between socio-economic classes, age-groups, and reaches a variety of populations that are underserved. The current world approach to education is having a dangerously strong (and limiting) commitment to a culture of competition and authority. For this matter, all arts educators have to lead the way to a new world of pedagogies of transformation and sustainability, diversity and inclusivity. In this way, music as a practical tool for dialogue amongst peoples must be used to enhance and promote solutions for social and economic challenges. The power of music is immeasurable and filled with endless possibilities.<sup>8</sup> And we should be grateful to many teacher and people that trust in it and work to offer in concrete way music project to change the life. El Sistema Model and the Community Music approach is only an example: there are numerous successful projects, in over 40 Countries across the world that offer great opportunities and reinforce the practical beneficial force of music in areas such as sustainable community development, mental and physical health, healing trauma survivors from both man-made and natural events, enhancing learning, and promoting well-being and peacebuilding.

---

<sup>8</sup> Dr. Yeou-Cheng Ma, Assistant Professor-Clinical Pediatrics, Albert Einstein College of Medicine . Executive Director of Children Orchestras Project

Many are the opportunities to inherent in using music together with information and communications technologies (ICT) to provide meaningful solutions to our social and economic challenges. All together have to bring the creative energy and expertise of the public and private sector to use the practice of music to enhance the lives of people everywhere, offering opportunities to meet in an environment where the rule of law and social inclusion are an inalienable right.

## References

- Addessi, A. R. (2008). *The Musical Dimension of the daily routines with under-four children: changing the diaper, before sleeping, the lunch, free-play*. Roehampton University, England: Second European Conference on Developmental Psychology of Music.
- Agge, J. (2009). Developing qualitative research questions: a reflective process. *International Journal of Qualitative Studies in Education* Volume 22, Issue 4, pp. 431-447.
- Allan, J., Moran, N., Duffy, C., Loening, G., (2010), *Knowledge exchange with Sistema Scotland'*. In *Journal of Education Policy*, 25: 3, pp. 335–47.
- Abreu Anselmi, J. A. (2006). *Intervista riportata su: Helmut Failoni. L'altra voce della musica*. Milano: Il Saggiatore.
- Antichi, S. Quando la pulce chiede il bis. Reggio Emilia: *Il Giornale di Reggio* (31/3/2007).
- Aronowitz, S. (1992). *The politics of identity. Class, culture, social movements*. New York: Routledge. Assemblea generale delle Nazioni Unite (1948). *Dichiarazione Universale dei Diritti Umani*. Parigi.
- Boer, D. (2012). *Values, Functions of Music, and Musical Preferences*. Proceedings of the 12<sup>th</sup> International Conference on Music Perception and Cognition and the 8<sup>th</sup> Triennial Conference of the European Society for the Cognitive Sciences of Music, July 23-28, Thessaloniki, Greece.
- Bonafini, U. La Bolivar, passione e allegria al Valli. *Il Giornale di Reggio* (1/4/2007).
- Borzacchini, C. (2004). *Venezuela Sembrada de Orquestas*. Caracas: Banco del Caribe.
- Borzacchini, C. (2010). *Venezuela en el cielo de los escenarios*. Caracas: Fundación Bancaribe.
- Beschin, N. (2010). Musicisti: altro che sensibili! *Psicologia contemporanea*, Vol.3 p. 52.
- Bowman, W. (2009). The community in music. *International Journal of Community Music* Volume 2 Numbers 2&3 Intellect Ltd.
- Brown, J.S.; Collins, A.; Duguid, P. (1989). Situated cognition and the culture of learning. *Educated Researcher* 18, no.1 January-February, 1989: 32-42.
- Bruner, J.S. (2009). *La cultura dell'educazione. Nuovi orizzonti per la scuola*. Milano: Feltrinelli.

- Brünger, P. (2003). Singen im Kindergarten. Eine Untersuchung unter bayerischen und niedersächsischen Kindergartenfachkräften. Forum Musikpädagogik Bd.56. Wiessner-Verlog.
- Chavis, D.M.; Hogge, J.H.; McMillan, D.W., & Wandersman, A. (1986). Sense of community through Brunswick's lens: A first look. N.Y.: *Journal of Community Psychology*, 14(1), 24-40.
- Cipolli, F. (2011). *Suonare insieme per guardare al futuro. Musica Domani* n°160, EDT Siem, p. 46.
- Cipriani, R. (a cura di) (1997). *La metodologia delle storie di vita. Dall'autobiografia alla life history*. Roma: Euroma.
- Coppi, A. (a cura di) (2008). *Remus. Reggio Emilia Musica Università Scuola: Studi e ricerche sulla formazione musicale*. Perugia: Morlacchi editore.
- Coppi, A. (2010). *I cori e le orchestre universitarie italiane: attualità e prospettive*. Padova: Cleup.
- Coppi, A. (2013). Music and Creativity in Italian schools. *Scientific Research Publishing (SRP), inc. USA*, pp. 125-143
- Dozza, L. (2005). *Relazioni Cooperative a scuola. Il "lievito" e gli "ingredienti"*. Trento: Erickson.
- Dozza, L. (2007). *Il Laboratorio come contesto di co-costruzione di specifiche intelligenze*. F., Fabbroni; G., La Face (a cura di). *In Educazione Musicale e Formazione*. Milano: FrancoAngeli.
- Dozza, L. (2007). *Professioni educative per il sociale*. In L. Dozza L.; L. Cerrocchi (a cura di). *Contesti educativi per il sociale- approcci e strategie per il benessere individuale e di comunità*. Trento: Erickson, pp. 25 - 45.
- Elamè, E.; David, J. (2006). *L'educazione interculturale per lo sviluppo sostenibile*. Bologna: EMI.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.
- Elliott, D. J., & Veblen, K. (2004). Welcome. *International Journal of Community Music*, 1, pp. 8-15.
- Elliott, D. (2008). Music for Citizenship: A Commentary on Paul Woodford's Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice. *Action, Criticism, and Theory for Music Education* 7/1: pp. 45-73.
- Freire, P. (1970). Cultural Action for Freedom. *Harvard Educational Review*, 68, (4), 476-522.

- Freire, P. (1985). *The politics of education, Culture, power and liberation*. Westport: Bergin & Garvey publishers.
- Freire, P. (1998). *Pedagogy of freedom. Ethics, democracy, and civic courage* Oxford: Rowman &
- Giroux, H. A. (1981). *Ideology culture & the process of schooling*. London: The Falmer Press.
- Giroux, H.A. (1992). *Border crossings: cultural workers and the politics of education*. London: Routledge.
- Haselbach, B.; Nykrin, R.; Regner, H. (Hrsg), *Musik und Tanz für Kinder*. (1996) Unterrichtswerk zur Früherziehung, vol. 2. Mainz: B. Schott's Söhne. Seit 364.
- Heinz, W.R. (2002). Jugend, Ausbildung und Beruf. In: H.-H., Krüger & C., Grunert (Hrsg.). *Handbuch der Kindheits- und Jugendforschung*; Opladen: Leske Budrich. pp. 597-615.
- Heygster, M. (2012). *Relative Solmisation: Grundlagen, Materialien, Unterrichtsverfahren*. Mainz: Schott.
- Herbart, J.F. (1996). *La rappresentazione estetica del Mondo considerata come compito fondamentale dell'educazione*. Roma: Armando editore.
- Higgins, L. (2012). *Diciamo "si" all'improvvisazione. Esperienze di educazione musicale nella scuola*. In M. Baroni (a cura di). *Prima la pratica poi la teoria, Aspetti di apprendimento "informale" in musica*. Torino: EDT.
- Higgins, L. (2012). *Community Music in Theory and practice*. Oxford University Press.
- Hoffman, C. (2013). *Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom*. Chicago: GIA Publications.
- Jorgensen, E. (2003). *Transforming music education*. Bloomington: Indiana University Press.
- Knight, T., & Art, P. (2000). Democratic education and critical pedagogy. *Urban Education Review*, 32, 3, pp. 197-226.
- Leglar, M. A., & Smith, D. S. (1996). Community music in the United States: An overview of origins and evolution. In M. A., Leglar (Ed.). *The role of community music in a changing world*. Proceedings of the International Society for Music Education, 1994 Seminar of the Commission on Community Music Activity. Athens, GA: University of Georgia.
- Mc Clafferty, K.; Torres, C. A., & Mitchell, T. (2000). *Challenges of urban education: sociological perspect lives for the next centy*. Albany: State University of New York Press.

- Magnani, S. (2009). *Il bambino e la sua voce*. Milano: FrancoAngeli.
- Majno, M. (2012). From the model of El Sistema in Venezuela to current applications: Learning and integration through collective music education, *Annals of the New York Academy of Sciences*, 1252: 1, pp. 56–64.
- Manini, F. (31/3/2007). Dal Venezuela con passione - Tutti i fans della “Simon Bolivar” dalle Scuole d’infanzia al Valli gremito. Reggio Emilia: *La Gazzetta di Reggio*.
- Marcuse, H. (2001). *Towards a critical theory of Society*. London: Routledge.
- Marisi, R. (2009). *Conducting a group: l’ensemble musicale come gruppo*. Essay: Green.
- McLaren, P. (2007). *Life in schools. An introduction to Critical Pedagogy in the Foundations of Education* (quinta edizione). Stati Uniti: Pearson Education.
- Merriam, S.B. (1998). *Qualitative Research and Case Study. Application in Education*. San Francisco: Jossey-Bass.
- Nussbaum, M.C. (2000). *Women and Human Development. The Capabilities Approach*. Cambridge-New York: Cambridge University Press.
- Nussbaum, M.C. (2014). *La “pedagogia” di approccio alle capacità e sfide educative*. In G. Alessandrini (a cura di) Milano: FrancoAngeli.
- Nettl, B. (1995). *Heartland excursions*. Chicago: University of Illinois Press.
- Newman, T.; Curtis, K.; Stephens, J. (2003) Do community- based arts projects result in social gains? A review of the literature, *Community Development Journal*, 38: 4, pp. 310–22.
- Nussbaum, M. (2000). *Women and Human Development. The Capabilities Approach*. Cambridge: New Cambridge University Press.
- Rizzo, L., Lietti, M. (2013). *Musica e DSA*. Milano: Rugginenti.
- Rizzolatti G., Sinigaglia, C. (2006). *So quel che fai. Il cervello che agisce e i neuroni specchio*. Milano: Cortina Raffaello.
- Scurati, C., Zanniello, G., (a cura di) (2003). *La ricerca azione. Contributi per lo sviluppo educativo*. Napoli: Tecnodid.
- Sen, A. (1999). *Development as freedom*. New York: Oxford University Press.
- Shields, C. (2001). Music education and mentoring as intervention for at-risk urban adolescents: Theirself perceptions, opinions and attitudes. *Journal of Research in Music Education*, 49, 3, pp. 273-286.

Schmidt, P. (2004). *A world of sounds to teach: Music education through social lenses*. Unpublished paper presented at ISIVIE International Conference. Tenerife, Spain. 15-18 Settembre 2004

Silverman, M. (2006). Musical interpretation: Philosophical and practical issues. *International Journal of Music Education* vol. 32 no. 153-69

Shor, I. (1992). *Empowering education*. Chicago: University of Chicago Press.

Swanwick, K. (1999). *Teaching music musically*. London: Routledge.

Stake, R.E. (1994). *Case Studies*. In N.K., Denzin & Y.S., Lincoln. *Handbook of Quality Research*. London: Sage Publication.

Tramma, S. (2009). *Pedagogia della comunità. Criticità e prospettive educative*. Milano: FrancoAngeli.

Trombetta, C., Rosiello, L. (2000). *La ricerca-azione. Il modello di Kurt Lewin e le sue applicazioni*. Trento: Erickson.

Tunstall, T. (2012). *Changing Lives. Gustavo Dudamel, El Sistema and The Transformative Power of Music*. New York: W.W. Norton & Company.

Veblen, K.; Olsson, B. (2002). *Community music: Towards an international perspective*. In C., Richardson (eds). *The New Handbook of Research on Music Teaching and Learning*. New York: Oxford, University Press, pp. 730–53.

Veblen, K. (2005). *Community music and praxialism: Narratives and reflections*. In D. Elliott (Ed.) *Praxial music education: Reflections and dialogues*. New York: Oxford University Press, pp. 308-328.

Veblen, K. (2013). *The tapestry: Introducing community music*. In K., Veblen; S., Messenger; M., Silverman; D., Elliott (eds). *Community Music Today*. Lanham: Rowman & Littlefield Education, pp. 1–9.

Wells, T (2013). *Sen's Capability Approach*. Internet Encyclopedia of Philosophy. (Peer Reviewed Academic Resource).

Woodford, P. (2005). *Democracy and music education: Liberalism, ethics, and the politics of practice*. Bloomington. Indiana University Press.

**Contact email:** antonella.coppi@unibz.it



*Identity Quest: When East Meets West in Bahaa Taher's Sunset Oasis  
A Post-Colonial Reading*

Mona Kattaya, Ain Shams University, Egypt

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

The cultural representation of the Western Other in modern Arabic fiction is a formidable body of texts that stretches over a span of almost one hundred years – from the beginning of the twentieth century until the present. Emerging out of the experience of colonization, most of these fictional narratives have asserted themselves by foregrounding the tension with the imperial Other, thus emphasizing a discourse where the encounter between East and West, whether literal or metaphorical, has been presented in a series of deep rooted dichotomies of East/West, colonized/colonizer, slave/master, backward/civilized, bonded/free, etc. From this cultural output stands out Bahaa Taher's *Sunset Oasis* (2007). The winner of the inaugural International Prize for Arabic Fiction (IPAF) in March 2008, *Sunset Oasis* in a way continues the initial perceptions of the West in Arab fiction, but, more importantly, it, in other ways, contests them. This paper analyses the two main characters' hybrid identities whose constructions expose what the post-colonial critic Homi Bhabha considers threats to authority in their revelation of colonial anxiety as well as anti-colonial resistance. The paper concludes that, in its decidedly holistic perspective, Bahaa Taher's novel goes beyond the usual chaos and conflict of Eastern-Western encounters into spaces of understanding, equality, dialogue, and compatibility.

Keywords: Bahaa Taher, *Sunset Oasis*, Hybridity, Identity, East, West.

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## Introduction

The fictional representation of the East-West encounter in post-colonial Arab novels is a formidable body of texts that has considered the theme of identity as one of its essential discussions. Post-colonial Arab writers have rarely avoided or escaped from the presence of the themes of fragmentation and identity crisis experienced by the once colonized Arab natives and the overwhelming impacts of the Western encounter on them. In his latest novel, the eminent Egyptian writer Bahaa Taher brings the question of identity to us once more. *Sunset Oasis*, the Arabic Booker Prize winner of 2008, weaves two dramas of identity under the British rule of Egypt at the end of the nineteenth century, thus adding to an ever-growing post-colonial Arab literature predicated on the issue of identity. This paper analyses the two main characters' constructions of identity, and how these constructions expose what Homi Bhabha (1994) has considered threats to authority in their revelation of colonial anxiety as well as anti-colonial resistance (pp 40-122). To read the theme of identity in *Sunset Oasis* from a post-colonial perspective is to evoke a whole string of post-colonial concepts, such as; place, displacement, otherness, ambivalence, hybridity, language and mimicry, among numerous others.

## Body text

The story of *Sunset Oasis* is about Mahmoud Abd el Zaher, the Egyptian official, who is banished from Cairo for political reasons to the dangerous and unpopular posting in Siwa Oasis. Accompanied by his Irish wife Catherine, Mahmoud, the district commissioner, is called upon to administer justice and taxation to the oasis. Bahaa Taher uses a narrative technique that best matches the twinning of Mahmoud and Catherine's dramas: they narrate the novel alternatively; the story is told in a structure similar to a dot-to-dot drawing in which the fragments each provides complete the story to the reader.

Bahaa Taher locates Mahmoud and Catherine in what Mary Louise Pratt (1992) has called the "contact zone": "the spatial and temporal copresence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect" (pp 6-7). An Egyptian police officer who works for the British-controlled government versus a British citizen whose love of antiquities drives her to the East, Mahmoud and Catherine experience the fraught and anxious living in the middle of two cultures with a split identity that is neither one thing nor the other; both evolve a disturbing sense of "in-between-ness" which makes them part of what Homi Bhabha refers to as "a Third Space", "an in-between space of hybridization" (Wisker, 2007, pp 53-54).

Mahmoud is raised in a typical middle class Egyptian house with his heart with the Urabi revolution against the British occupation; he projects an image of himself as "the man with a cause" (Taher, 2010, p. 139), "the mutinous officer! I liked the role, so I believed myself" (Taher, 2010, p. 135), but he is also the "civil servant", the agent of the British power in the Oasis and the typical example of how colonial policies are embodied by those who are involved in the local and national police system and are forced upon native minorities. He shared his Egyptian fellow natives in defending the city of Alexandria against the British bombardment of the city, only to condemn the act later to save his skin and keep his job (Taher, 2010, p. 138). More

than anything else, Mahmoud's relation to Catherine manifests the troubled ambivalent condition of hybridity. In post-colonial theory, ambivalence is the term used "to explain the distressed state of mind which occurs when simultaneously attracted toward and repulsed from an object, person or action" (Wisker, 2007, p. 10). For Mahmoud, Catherine is "an intelligent and courageous wife", and the fact that she is Irish whose country has been colonized just as his could have become a ground for a mutual bond; but Catherine is also a British citizen. The decision to marry her "came when he found out I was Irish and I hated the British for occupying my country, as they had occupied his, and felt shame at *bearing their nationality ...*"[emphasis added] (Taher, 2010, p. 14). Instead of capitalizing on the mutual ground they both share, Mahmoud treats her as the "Other". His violent loveless sexual behavior towards her seems to be his way to gain power over her, and Catherine's submission to his volition shows, in a way, that he achieved to conquer or "colonize" her both physically and psychologically. His mental topography of the British colonizer becomes conjoined with Catherine. By marrying her, he feels in a position of control and power to subjugate Britain at his command and he confirms it by practicing his power over a British woman. Nevertheless, this reversal of the process of colonialism doesn't grant Mahmoud the inner peace he is looking for; he grows angrier, more depressed and more alienated:

I ask whether the parts of that young man, with his divided spirit, have come together, or whether the days have flung them farther apart. When I married Catherine, after much hesitation, I dreamt that my unruly self might finally calm down ... why did that settledness never come? Why does it remain elusive and out of reach?" (Taher, 2010, p. 12)

If Mahmoud is likely more prone to experience ambivalence by virtue of the imbalanced power relationship, how can we account for a similar ambivalence in the case of Catherine who is theoretically shielded by the untouched "superiority" of her culture? Peter Childs and Patrick Williams provided us with the answer: "The crash of cultures affects both parties ... a two-way street of which both the colonizers and the colonized share the misfortune of having their identity turned into a displaced, colonial identity" (2013, p. 122).

Catherine's predicament is even more problematic; she is living in the borderline of three different worlds. She is Irish but she identifies herself as the "British subject" who is aware of the power relations generated by the fact of being "a British woman in a country occupied by the British" (Taher, 2010, p. 14). The first thing she was taught by her father "was to love the East and be passionate about its antiquities" (19), but she was also taught that this love is permissible only on one condition, "of course, that I kept a distance from the living people of the East, who were a mere repository of history. I was always to remember that I was Irish, and a Catholic" (19). "Irishness" is decoded in Catherine's consciousness in terms of a superior Western woman to whom the Egyptians, and the Siwans she will encounter later in the novel, are racially, culturally and politically inferior. Catherine is simultaneously both colonized and colonizer. For her, the East becomes the locus of the two ambivalent reactions of attraction and repulsion; this is a typical Orientalist stance that views the Orient as something relatively unfamiliar and therefore both attractive because exotic, and dangerous or repulsive because unknown and threatening (Said, 1995, p. 59). To her, Mahmoud is the epitome of the Eastern magic; the first time she saw him "his

tarboosh” looked to her “like a pharaonic crown on his head, his stern face with its wide black eyes and regular features the face of a real king transferred from the walls of a temple to the deck of *dahabiya*” (Taher, 2010, p. 14), but Mahmoud’s “magical” world proves to have a corrosive impact. She willingly gives up her language, communicates with Mahmoud in Arabic, and settles in a marriage in which she is sexually subservient to an unfaithful husband. Catherine too feels trapped in the alienated state of “in-between-ness”.

The place which Bahaa Taher chooses to be the setting of his novel is the remote setting of Siwa some 600 kilometers west of Cairo and close to the borders of Libya where its Berber natives are fiercely independent, rebellious, uncontrollable and extremely antagonistic to the new district commissioner and his wife. In this sense, the setting becomes the literal and physical counterpart to the overwhelming psychological feelings of alienation Mahmoud and Catherine suffer from. According to the famous trio Ashcroft, Griffiths and Tiffin (2002), “The most widely shared discursive practice within which ... alienation can be identified is the construction of ‘place’” (p. 9). The setting sun of the novel’s title is another manifestation of those feelings. In the Oasis Bahaa Taher puts Mahmoud and Catherine to the test: they are now forced to negotiate their split identities and make decisions about how they are to define themselves. As the reader gradually realizes, Mahmoud’s and Catherine’s attempts to seek a uniform identity and terminate the ambivalence of the hybrid condition is not about their intrinsic self-actualization, but rather the endorsement of already existing modes of self-identification as well as the establishment of new ones.

For Catherine, the only mode of identification she continues to sustain is a rigid unrelenting awareness of herself as first and foremost Western who is epistemologically, racially and politically superior to the inhabitants of the Oasis. If reduced to a type, Catherine would be Orientalist discourse per se. Catherine *knows* all about the Oasis: “I read everything about this desert and about Siwa before we began the journey – all the books of the travellers and historians that I brought with me from Ireland and everything I could find in the bookshops of Cairo” (Taher, 2010, p. 48). Catherine’s position is a typical example of what Edward Said (1995) has called “the Romantic idea of restorative reconstruction” (p. 168); she goes to the Oasis seeing it as “completion and confirmation of everything one had imagined” (Said, 1995, p. 167). She is the typical Western figure who confronts the East with a sense of mission – a unique mission: “I don’t suppose anyone like me has visited it ... Only I am capable of revealing your secrets, Oasis!” (Taher, 2010, p. 50) This language shows how Catherine returns obsessively to her assumed superior position: Siwa “opens up” only to a “privileged” Western. A large part of the novel’s plot is about Catherine’s obsession with the Pharaonic and Greek temples in the Oasis of Siwa; Catherine is fixated upon the figure of Alexander the Great, it becomes her daily routine to excavate the temples of the Oasis to “prove” that Alexander was buried there. Alexander did commit massacres among the people he conquered, but these are deemed insignificant to her for “...he did great things as well ... He built new cities everywhere and tried after invading Asia to unite East and West” (Taher, 2010, p. 263). On the face of it, it is Catherine’s excavations that are proceeding, under them, there is a deep desire of regenerating a colonial past. For her, the people of Siwa are “ignorant” people who deform and “profane” the sacredness of the temples; the East is simultaneously both overvalued and undervalued by Catherine – again a typical Orientalist attitude explained by Said (1995, p. 150). Catherine

disposes of the Oasis's presence and constructs a hierarchy of histories in which the colonial past of Alexander the Great stands superior to the present life of the Oasis. According to Abdul JanMohamed (1995), dehistoricizing the conquered world is a typical ideological function of the colonial mechanism (p. 19). The more Catherine experiences trouble to identify with the Siwan people who detest her, the more she retreats to the comforting bubble of her excavations celebrating the colonial legacy of Alexander the Great. It is only this moment in history that makes sense to her: "If I succeeded, it would make up for everything I'd have to endure in this oasis. It would give my life the meaning I've been searching for" (Taher, 2010, p. 107). Catherine further inhabits and reinforces her colonialist position as she fails to establish any sort of normal social interaction with the Siwan natives whom she ties to a classification of worthless Otherness she views to be unchanging: "Whom do we bear animosity towards? I don't even think about them, since they keep themselves away from us. I do not hate ... [them] despite their ignorance and narrow-mindedness" (Taher, 2010, p. 229).

What is fascinating about Bahaa Taher's delineation of Catherine's character is that he brilliantly presents the sensibility of a Western woman with all the Orientalist dogmas that feed her assumed sense of superiority, but at the same time he represents her as the "victim" of her colonial identity. The Oasis further nourishes her sense of alienation: "Since I arrived no one has spoken to me" (Taher, 2010, p. 95), "Why then are they like this here? Why cannot I gain their affection, or at least get to know them?" (95) We can recognize her sense of helplessness and lack of control: "I have to break this isolation before I turn melancholy. If I hadn't had the books and the reading and the idea of the search, I would have become completely lethargic during these last weeks" (Taher, 2010, p. 96). All the "knowledge" she possesses of the Oasis falls short in the face of the actual encounter with the Siwan natives. Her failure to make sense of their animosity towards her adds to her colonial anxiety. When she finally achieves contact, it is violent, erotic and fatal. Bahaa Taher is able to dramatize her loss of control in her one and only encounter with Maleeka, the rebellious girl who dared to break the taboos of the Oasis. Nevertheless, Catherine is doomed to stay prisoner of her White Self; she will not allow these anxieties to shake her fake sense of agency. All she has to do is remove them from her conscious mind: "In any case", she tells us, "I shall leave ... That is a final decision. I shall have done with everything concerning Mahmoud, Maleeka, this oasis, Egypt and its people. All that will be behind me soon" (Taher, 2010, p. 262).

If Catherine yields to her colonial identity, Bahaa Taher assigns a space for Mahmoud to stand and resist. In thinking about how, amidst the confusion of the colonial situation Mahmoud redeems his sense of self, it is useful to consider Jenny Sharpe (1995) when she postulated that "... the 'ambivalence' of colonial discourse, demonstrates that colonial authority is never total or complete. And it is this absence of a closure that allows for native intervention" (p. 101). The two sides of Mahmoud's identity are so radical from one another that it becomes impossible for him to sustain both: "It's no good in this world being half good and half bad, half a patriot and half a traitor, half a brave and half a coward ... Always in the middle... Never was I one person, complete on the inside" (Taher, 2010, p. 216). Here Mahmoud refuses his hybrid identity: the first step into the process that leads to a conscious resistance. Paradoxically, the grounds upon which Mahmoud could intervene as an active agent are the very conditions of dominance generated by the colonial discourse. In other

words, only by taking possession of the strategies of the colonial discourse that Mahmoud could resist it. This is what Bhabha has always maintained, "...that resistance is an effect of the contradictory representation of colonial authority, a native appropriation of its ambivalent strategies of power" (Sharpe, 1995, p. 101). The question now is how does Mahmoud appropriate the colonial strategies of power turning them into counter tactics to subvert the colonial discourse? To put the question differently, how does Bahaa Taher employ various counter discursive textual strategies through which his protagonist is able to resist the colonial structures of power?

The first strategy Taher uses is instilling a revolutionary consciousness in Mahmoud:

I came to this oasis hating it and its people and I have come to hate them even more because of their hostility towards me, Catherine and even the troops. Nevertheless, the more I think about what we've done to them since we came as rulers, the more I find their behavior perfectly natural. We didn't come to them as brothers, but as conquerors. We didn't treat them as though they were fellow citizens but as though they were a colonized people who had to pay their taxes to the conquerors, like it or not. Why then should we get angry at what the British were doing to us ...? We practice the law of might here just as the British practice it there. (164)

What we hear here is Mahmoud's revolutionary voice. He says no, no to the "law of might" that coerced him to his present predicament. He realizes that his position as the district commissioner of the Oasis makes him a colonizer molded in the image of his British superiors. Being aware that he is been subjected to an external coercive mode of identification imposed upon him, Mahmoud is willing to give up his job to Captain Wasfi, Mahmoud's deputy and would-be replacement in Siwa. Losing interest in his job, Mahmoud divests the British colonizer of the means by which he holds control over him.

Offering Mahmoud an alternative social system that will help him to overcome his former feelings of alienation is another salient counter discursive strategy in the novel. Mahmoud becomes painfully aware of his wife's position as the embodiment of all the racist supremacist ideologies he detests. Such an awareness is enough to draw them apart from each other and make their marriage "crumble into sand" (Taher, 2010, p. 244). Severing the ties with the old allegiances that caused his confusion, namely, his marriage and his job, Mahmoud is now open to the possibility of establishing new affiliations that would form the bases for his new self-understanding. If the colonial logic dictates the enforcement of rigid ethnic and racial hierarchies of people, Mahmoud's counter-resistant move manifests itself in his establishment of new social connections that will eventually help him to dismantle this logic. The three agents of help are Sheikh Yehya, Maleeka and finally Fiona.

A third voice in the novel belongs to the aged Sheikh Yehya who opens Mahmoud's eyes to a unique type of community Mahmoud can now affiliate to:

I bowed my head in thought. So, in the space of a day and a night, this sheikh had sent medicines for Fiona, sent a message warning me about the killers ... forgiven

me and Catherine, and asked us to forgive him! What is this? Is he ... a saint ...I mean, is he a “Friend of God”, even though he denied that? (257)

Sheikh Yehya makes Mahmoud realize that the wide space of humanity is a valuable one. Maleeka further shows him the possibility of resistance. Representing her marginality both as a colonized woman and as a woman living in an extremely male – dominated community, Taher doesn’t give Maleeka voice, we only get to see her through Mahmoud, Catherine and Sheikh Yehya. Maleeka is the agent of resistance who is able to act outside of the imposition of values made upon her by the patriarchal authority in the Oasis. Far from being subservient like the rest of the women in the oasis, she fights her community to win the place of her own choosing, although this led to her death. For Mahmoud, Maleeka is the embodiment of the struggle which is concerned as much with freedom from colonialism as with liberation from the suffocating authoritative patriarchal social system of the Oasis.

Then comes Fiona who, once and for all, paves the way to his final settled identity. Fiona is Catherine’s counterpart, her little sister who joined Mahmoud and Catherine in the Oasis whose warm dry climate might improve the condition of her bad chest. With the presence of Fiona, Mahmoud is able to embrace a new mode of belonging. Belonging now is re-envisaged as the sharing of human ideals of freedom, equality, understanding and acceptance. Mahmoud recognizes how much energy Fiona expends in connecting with the Siwans; the successful encounters she has with them sends a definite message: the idea of conformity to an imposed model of categorization in which man categorizes himself as either inferior, superior, black, white, Eastern, Western can truly be washed away. The immediate test of the validity of her position is how the Siwans accept and embrace her presence: “She would talk with the troops and the Siwan women and the Bedouin women and their children, God knows in what language. She didn’t speak their language and they didn’t understand hers but all the same they talked to one another in words, signs and laughter ...” (Taher, 2010, p. 249). She celebrates the Egyptian national leader Urabi Basha “for resisting the British occupation of his country” (Taher, 2010, p. 235), and scorns how the British, “steeped in blood from Egypt to India”, claim that “the mission of their empire is to spread civilization and its benefits to the world?” (Taher, 2010, p. 264) Is she a saint too like Sheikh Yehya? She answers: “I am not a saint, it’s enough for us just to be humans. It’s more than enough” (Taher, 2010, p. 229). We can understand the particular mode of communal unity that binds Mahmoud to Sheikh Yehya, Maleeka, and Fiona now in the light of Frederick Cooper’s (2005) argument that “A strongly bounded sense of groupness may rest on ... an associated feeling of belonging together with minimal or no relational connectedness” (p. 76). The qualitative change of Mahmoud’s self takes place when, with the help of Fiona, he sets himself free from the colonial logic that enables hierarchies of superiority and inferiority within humanity. As he abandons the hierarchies that feed relations of power, Mahmoud is finally able to neutralize these relations. Fiona does not only provide him with a mode of belonging, but also with a meaning and purpose in life. He falls in love with her but what does he want from her? “Nothing except that she lives, just as Sheikh Yehya said that he wanted Maleeka to live so that the world could have some meaning” (Taher, 2010, p. 278).

The final anti-colonial resistant strategy in the novel brings about the total autonomy of Mahmoud’s resistant identity, but it also causes his death. So far, we have seen

how the relation to history, exemplified by the ancient temples of Siwa, is given particular importance in the novel. Two temples in the oasis are connected to the figure of Alexander the Great: the Temple of the Oracle, and the Temple of Umm Ubayda. The two temples represent that hallowed moment when European colonists first stepped onto the land of Siwa. Mahmoud recognizes the violent legacies that the seemingly-transcendent majesty and beauty of the temples may conceal:

I returned to the temple and stood for a moment contemplating it...So this was the glory the British were revealing to us so that we could know we had once been giants and were now dwarves! The ancestors, jolly good! The grandchildren, though – fit for nothing but occupation. Wasfi was very proud of this discovery, which kept the masters masters! This nightmare had to end. (Taher, 2010, p. 300)

“Not a trace must remain of the temple” (Taher, 2010, p. 301), he tells himself, and on an impulse, Mahmoud blows the temple with dynamite killing himself in the act. In one way, Mahmoud’s final act of destruction could be interpreted in terms of Dave Gunning’s postulation that the colonial identity, that state of mimicking the European colonizer “is exceptionally damaging for those who practice it” leading to a “nervous condition” (2013, p. 92). But in another way, the same suicidal act proves to be his way out to get rid of the coercive identity imposed on him. Mahmoud ends his life victoriously. He chooses death. While part of the process of self-understanding for Mahmoud is exercising his agency in disrupting the British presence, and in finding new modes of identifications and affiliations, the final stage is his recognition of his capability to act. Mahmoud doesn’t rebel against the current British occupation of Egypt, but rather against the Western March of colonialism. If the colonial ideological mechanism works to freeze history at the colonial moment, Mahmoud reclaims history with his final act of destruction in which the whole imperial history is subsumed into a vision of a different past, a pre-colonial past. Mahmoud’s final act shows his desire for an entirely new or wholly recovered history, free of all colonial taint. It is a desire that is the first milestone on the road that leads to dignity. Dignity, “is not located in seeking equality with the white man and his civilization ... It is about being oneself with all the multiplicities, systems and contradictions of one’s own ways of being, doing and knowing. It is about being true to one’s Self” (Sardar, 2008, p. vii). Mahmoud is finally true to himself; his personhood is recreated and his colonial identity is dismantled. This is an autonomy worth dying for. Mahmoud’s final words as he dies under the crushing stones of the temple are: “Yes, now I see everything, understand everything in life that I failed to grasp” (Taher, 2010, p. 302). This is the moment when Mahmoud is finally able to achieve a genuine understanding of who and what his self is – a self that is capable to love, affiliate to what is human in others, and more importantly, to fight back and resist. Mahmoud’s long journey to his ultimate self-understanding together with the final act of destroying the temple effectively convey two of the typical interpretations of identity. In his “Old and new identities, old and new ethnicities”, Stuart Hall (1997) explained the well-known logics of identity based on ancient philosophy and modern psychology: “Philosophically, the old logic of identity ... was often thought in terms of the origin of being itself, the ground of action. Identity is the ground of action” (p. 42); the more recent psychological logic is very similar: identity is the “notion of the continuous, self-sufficient, developmental, unfolding, inner dialectic of selfhood. We are never

quite there, but always on our way to it, and when we get there, we will at last know exactly who it is we are” (p. 42).

### **Conclusion**

By writing on the British colonialism in Egypt in the nineteenth century, Bahaa Taher ensures that this colonial legacy is not forgotten. *Sunset Oasis* shows how colonial power dismantled and transformed modes of identification for those caught in the colonial situation, whether colonized or colonizer, leaving deeper chasms in how they experienced themselves. The novel, however does more than that; it questions the binary epistemology that organizes East and West into neat dichotomies like friend and foe or Self and Other. Much of the anti-resistance logic in the novel is concerned with Mahmoud’s attempts to insist on his affiliations to humanity against the discourses of ethnic and racial prejudices that would deny it. In the novel, the category of the human is itself a new category to affiliate to; it becomes itself a basis for identity. We can never wave away the painful legacy of colonialism; we are all implicated in it. But the novel leaves us with the pertinent question: are intersubjective affiliations based on human ideals of sharing, understanding, acceptance and freedom possible?

## References

- Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back*. New York: Routledge.
- Bhabha, H. (1994). *The location of culture*. London: Routledge.
- Cooper, F. (2005). *Colonialism in question: Theory, knowledge, history*. California: University of California Press, Berkeley and Los Angeles.
- Gunning, D. (2013). *Postcolonial literature*. Edinburgh: Edinburgh University Press.
- Hall, S. (1997). Old and new identities, old and new ethnicities. In A. D. King (Ed.), *Culture, globalization and the world-system: Contemporary conditions for the representation of identity* (41-68). Minneapolis: University of Minnesota Press.
- JanMohamed, A. R. (1995). The economy of manichean allegory. In B. Ashcroft, G. Griffiths, & H. Tiffin (Eds.), *The post-colonial studies reader* (pp. 18-23). New York: Routledge.
- Peter, C., & Patrick, W. (2013). *An introduction to post-colonial theory*. New York: Routledge.
- Pratt, M. L. (1992). *Imperial eyes: Travel writing and transculturation*. New York: Routledge.
- Said, E. (1995). *Orientalism*. New York: Penguin Book.
- Sardar, Z. (2008). Forward to the 2008 edition. In F. Fanon, *Black skin white masks* (pp. vi-xx). London: Pluto Press.
- Sharpe, J. (1995). Figures of Colonial Resistance. In B. Ashcroft, G. Griffiths, & H. Tiffin (Eds.), *The post-colonial studies reader* (pp. 99-103). New York: Routledge.
- Taher, Bahaa (2010). *Sunset Oasis*. London: Sceptre.
- Wisker, G. (2007). *Key concepts in postcolonial literature*. New York: Palgrave Macmillan.

**Contact email:** mona.kattaya@gmail.com

***Assessment Results in Teaching for Control System Course (ELEC 431)  
in the Perspective of Gender***

Addy Wahyudie, United Arab Emirates University, United Arab Emirates

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

This paper discusses the assessment in teaching for course of Control Systems (ELEC 431) in Department of Electrical Engineering, United Arab Emirates University (UAE-U) in the perspective of gender. In UAE-U, there is segregation for teaching the male and female students. This means that the instructor needs to open two sections for one course. Even though doubling the resources and effort for one course, this brings unique experience to analyze the course based gender perspective. In this study, we analyze the assessment for the course of Control Systems (ELEC 431) for the duration of two years or two offerings. The attainment of the course is analyze using ABET system. The results showed that the attainments for the CLOs for the male students are slightly better than the female students. The questioner response about the course and instructor comparatives course from the students showed male students feels better with the course delivery and its instructor compare to the female students.

Keywords: Assessment of the course, gender perspective, control systems course.

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## Introduction

The comparative studies discussing the results between the male and female students for a course were discussed in several papers. Cen et al stated those male and female students were performed better if they were allowed to work in the same group. The female students outperformed the male student in both mixed and uniform groups. Kumar found that there is no different in the performance for the male and female students for a software course. However, the male has fewer patient compared to the female students. A study for aerospace engineering in Moll et al concluded the same result as in Kumar, with the female students has a slightly better performance. A robotic curriculum on high school students' engineering was assessed in Terry et al, with the female students has a more motivation compared to the male students. Another robotic curriculum was assessed in Milto et al. The study reports that the female students had a lower level of confidence for the course compared to the male students. However, this level of confidence had come closer throughout the duration of the program

In this study, the students' attainment for the course learning objectives (CLOs) are studied and analyzed via assessment tools. We also studied the questioner from students regarding the course and its instructor in the end of the semesters.

The paper is organized as follows. In the section of **Method**, we describe the detail of the course. We present and discuss the results in the section of **Result and Discussion**. Finally, we give the conclusion in the section of **Conclusion**.

## Method

This study was conducted to find outcome the assessment results for two different classes (sections) for the same courses at the same offering. Here, we assessed the course for two offerings. The course is only offered once a year, which is fall semester. Two different instructors taught the course. However, we assured that the teaching quality of the course quite similar as we shared the same course contents, slides, and assessment tools. The following is the detail of the course:

### *a) Participant.*

We analyze the course in the last two offering. Table 1 presents the number of the students for the offerings.

Table 1: Number of male and female students for the last two offerings

Academic Year	Number of male students	Number of female students
2015-2016	25	32
2016-2017	12	38

### *b) Course description.*

The course catalogue for ELEC 431 can be found in UAE-U website, as the following: Control systems in the real world, feedback concept, modeling of electromechanical systems, block diagrams, steady-state error analysis, stability

analysis, time-domain analysis of control systems, root-locus, frequency domain analysis of control systems, control systems design in the frequency domain (phase lead and phase lag compensation, Nyquist and Nichols charts), and proportional-integral-derivative (PID) control.

*c) Course learning outcome (CLO).*

The CLOs are composed based on the course catalogue. The CLO have designed appropriately and gone through many necessary revisions to meet the ABET program-learning outcome (PLO) as follows:

1. Derive mathematical model of systems [a,e].
2. Analyze time response of the first order systems, second order systems, and higher order systems [c, e].
3. Simplify multiple subsystems [e].
4. Evaluate the stability of the closed-loop systems [c,e].
5. Evaluate steady-state error of systems [c,e].
6. Analyze systems using frequency techniques [a,c].
7. Design controller for systems [c,d,g].

The program-learning outcomes (PLOs) for the department of Electrical Engineering are stated as the following:

- (a) Ability to apply knowledge of mathematics, statistics, science and engineering principles. The mathematics knowledge includes linear algebra, vector algebra, partial differential equations, complex analysis, and probability.
- (b) Ability to design and conduct experiments safety, as well as to analyze and interpret data.
- (c) Ability to design electrical components, systems or process to meet desired specifications and imposed constraints such as economic, environmental, social, political, ethical, health and safety, manufacturability, and sustainability.
- (d) Ability to work in teams including multidisciplinary teams.
- (e) Ability to identify, formulate and solve problems encountered in the practice of electrical engineering.
- (f) Understanding of professional and ethical responsibility.
- (g) Ability to communicate effectively orally and in writing.
- (h) Ability to understand the impact of engineering solutions in a global and societal context.
- (i) Recognition of the need for, and ability to engage in life-long learning.
- (j) Knowledge of contemporary issues.
- (k) Ability to use the techniques, skills, and modern engineering tools necessary for electrical engineering practice.

d) *Tentative weekly schedule of course topics and contents.*

The tentative weekly schedule to accomplish the course content is depicted in Table 2.

Table 2. Tentative Weekly Schedule

Week	Session content	Assignments
Week 1	<b>Topic: Introduction to control systems</b> <b>Content:</b> History of control systems; systems configuration; Analysis & design objectives.	-
Week 2	<b>Topic: Modeling in frequency domain</b> <b>Content:</b> Laplace transform; Transfer function; Transfer function for electrical & mechanical systems.	HW 1
Week 3	<b>Topic: Modeling in time-domain</b> <b>Content:</b> State-space representation; Converting state-space to transfer function and vice-versa.	HW 2 & Quiz 1
Week 4	<b>Topic: Time response</b> <b>Content:</b> Poles, zeros, and system response of first order system.	Quiz 2
Week 5	<b>Topic: Time response</b> <b>Content:</b> System response of second order systems; Higher order systems; System response with zeros.	HW 3
Week 6	<b>Topic: Stability</b> <b>Content:</b> Routh-Hurwitz criterion; Routh-Hurwitz criterion for special cases.	Quiz 3 and HW 4
Week 7	<b>Topic: Reduction of multiple subsystems</b> <b>Content:</b> Block diagram reduction.	Quiz 4
Week 8	<b>Topic:</b> - <b>Content:</b> -	Test 1 & Midterm
Week 9	<b>Topic: Reduction of multiple subsystems</b> <b>Content:</b> Block diagram reduction (Cont.).	HW 5
Week 10	<b>Topic: Steady-state error</b> <b>Content:</b> Steady-state error for unity/non-unity feedback systems; Static error constant and system's type.	HW 6 & Quiz 5
Week 11	<b>Topic: Frequency response techniques</b> <b>Content:</b> Bode plot and Nyquist diagram.	HW 7 & Quiz 6
Week 12	<b>Topic: PID and design via root locus</b> <b>Content:</b> The concept of PID; Ideal PI design.	HW 8 & Quiz 7
Week 13	<b>Topic: PID and design via root locus</b> <b>Content:</b> Ideal PD design.	HW 9 & Quiz 8
Week 14	<b>Topic: PID and design via root locus</b> <b>Content:</b> Lead and Lag compensators.	Quiz 9
Week 15	<b>Topic: Project</b> <b>Content:</b> -	Test 2 & Presentation
Week 16	<b>Topic: Review</b> <b>Content:</b> -	

*e) Assessment tools*

The CLOs were measured quantitatively based on students' performances in the course through the designed assessment tools. These assessment tools are shown in Table 3.

Table 3: Assessment tools and its percentage contribution

<b>Activities contribution to grades</b>	<b>% Contribution</b>
Weekly Homework	5%
Quizzes	5%
Project	10%
Test 1 (before midterm)	10%
Test 2 (after midterm)	10%
Midterm exam	25%
Final exam	35%

The weights in the Table 2 are appropriate and proportional to the time student get for the preparation and the level of difficulty. The final exam and midterm exam have the highest weights of 35% and 25%, respectively. They are comprehensive exams and cover complete course material through during semester. In this course, we divide the covering material for the midterm (and its Test 1) and final exams (and its Test 2) for reducing the load for the students. The material for the midterm is covering the CLO #1 to CLO #3. These CLOs will not be assessed again the final exam.

*f) Appropriateness of textbooks and other learning resources.*

The textbook of the course is Control Systems Engineering (6<sup>th</sup> edition) by Norman Nise (Wiley & Sons). The textbook is one of the best textbooks to teach the basic of control system engineering.

*g) Appropriateness of prerequisites.*

The prerequisite of the course is ELEC 305 (Signal and Systems) and MATH 2220 (Linear Algebra and Engineering applications). ELEC 305 provides fundamental for the discussion in frequency domain, while ELEC 2220 gives fundamental for discussion in time domain.

### Result and Discussion

The CLOs are assessed using the assessment tools for two offerings in the fall semester 2015 and 2016. The attainments are showed in Fig. 1. Although the attainment for both gender students meets the targeted value (75%) in majority of the CLOs, we can show male student has a slightly better performance compare to the female students. Therefore, the obtained grade for the male students is better compared to the female students, as depicted in Fig. 2.

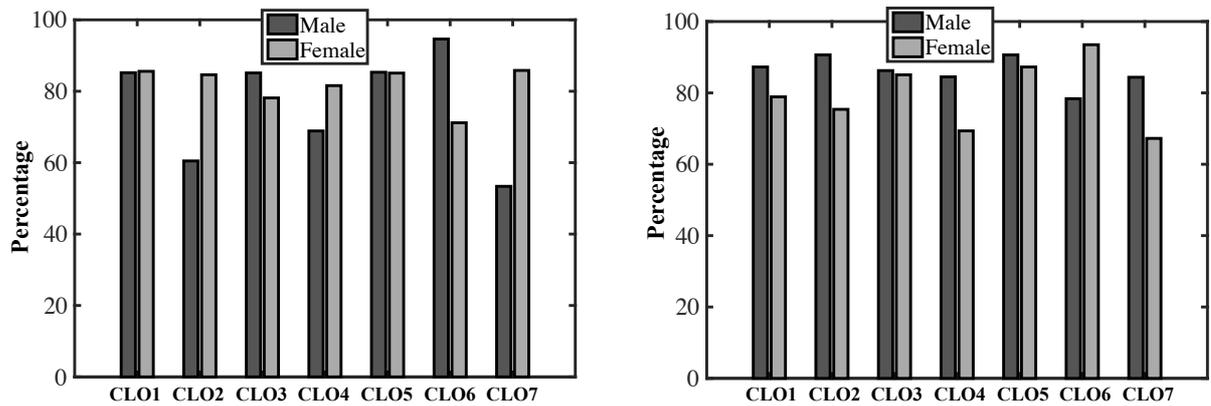


Figure 1: Attainment of CLOs for the class in 2015 (left) and in 2016 (right)

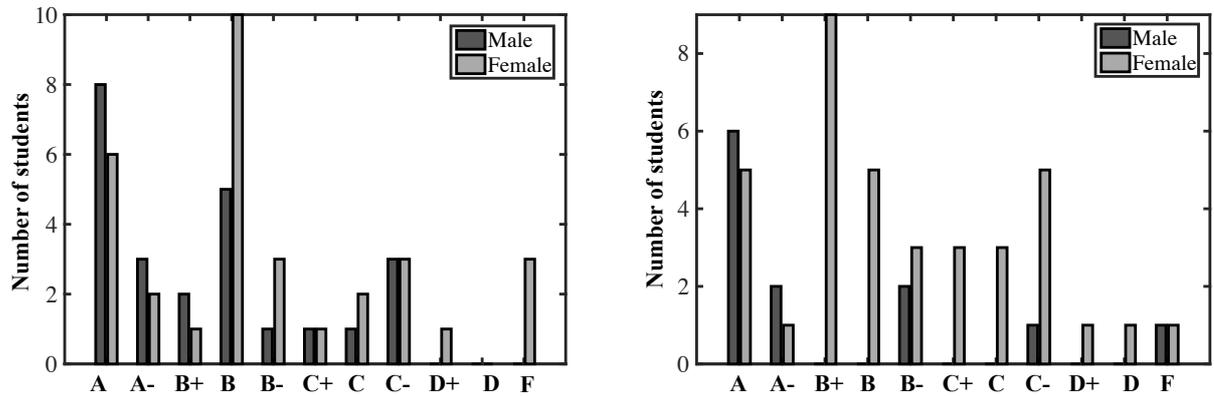


Figure 2: Grade distribution for the class in 2015 (left) and in 2016 (right)

We also conducted the questioner to study the student opinions regarding the course and its instructor. Table 4 and 5 depicted the results. We can see the male students feel better with the course and its instructor.

Table 4: Course comparative analysis

Question	Course		Department (Mean)	College (Mean)
	Male (Mean)	Female (Mean)		
The course objectives were clearly explained	4.83	4.47	4.27	4.20
The course outline was consistently followed	4.67	4.67	4.26	4.21
Expectations for learning in this course were clearly communicated	4.67	4.40	4.20	4.10
There was close agreement between the stated course objectives and what was actually covered	4.83	4.53	4.30	4.21
Evaluation methods were clearly explained (rubrics/marking schemes given in advance of assignment and explained to the students)	4.83	4.47	4.29	4.16
The evaluation methods used in this course were fair and appropriate	4.67	4.47	4.15	4.07
The assignment in the course were clearly related to the course objectives	4.83	4.60	4.19	4.14
The requirements of the course (projects, papers, exams) were adequately explained	4.83	4.53	4.19	4.12
Course materials were presented in an organized manner	4.83	4.67	4.29	4.20
Students were invited to share their ideas and knowledge	4.83	4.67	4.18	4.09
The general climate in this course was good for learning	4.67	4.53	4.16	4.14
In general, the level of difficulty in this course was appropriate	4.83	4.40	3.99	3.95

Table 5: Instructor comparative analysis

Question	Course		Department (Mean)	College (Mean)
	Male	Female		
Treated students with respect	5.00	4.87	4.50	4.38
Was helpful to students seeking advice	4.83	4.47	4.35	4.25
Was available to students outside of class	4.83	4.67	4.26	4.15
Provided useful feedback on my progress in the course	4.83	4.53	4.12	4.05
Stimulated my interest in the course	4.83	4.33	4.07	3.99
Conducted class sessions in an organized manner	4.83	4.60	4.35	4.18
Used teaching technology (e.g., Blackboard, audio-visual presentations, PowerPoint presentation, email) in an effective and appropriate way	4.83	4.87	4.41	4.27
Overall, the instructor's explanations were and understandable	4.83	4.47	4.24	4.13

## **Conclusion**

We have conducted the comparative studies for delivery of Control Systems (ELEC 431) based on gender perspective. We analyze the course learning outcomes via the assessment tools and questioner regarding the course and its instructor. We conducted the study based on two years/offering results. The results showed the performances of the male students are slightly better compared to the female section. In order to have a more valid finding, a study for a longer period need to be done.

## References

Cen L., Ruta D., Powell L., & Ng J. (2014). Does Gender Matter for Collaborative Learning. *2014 International Conference of Teaching, Assessment and Learning*, 433-440.

Kumar A. (2006). Do Female Students Feel Differently Than Male Students About Using Software Tutors? *36<sup>th</sup> ASEE/IEEE Frontiers in Education Conference*.

Moll S., Rosello M., & Ruiz S. (2015). Is There a Gender Difference in Math Competencies Achievement Between Aerospace Engineering Students in Spain? *44<sup>th</sup> ASEE/IEEE Frontiers in Education Conference*.

Terry B., Briggs B., & Rivale S. (2011). Work in Progress: Gender Impacts of Relevant Robotics Curricula on High School Students' Engineering Attitudes and Interest. *41<sup>th</sup> ASEE/IEEE Frontiers in Education Conference*.

Milto E., Rogers C., & Portsmore M. (2002). Gender Differences in Confidence Levels, Group Interactions, and Feelings About Competition in an Introductory Robotics Course. *32<sup>th</sup> ASEE/IEEE Frontiers in Education Conference*.

**Contact email:** [addy.w@uaeu.ac.ae](mailto:addy.w@uaeu.ac.ae)



*The Use of Contemporary Video Art Techniques to  
Convey Buddhist Dhamma Teaching*

Chollada Thongtawee, Silpakorn University, Thailand

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

This research aims to explore the use of video art based on contemporary/western performing art and visual art techniques to convey eastern philosophy of Buddhist teaching of Truth or dhamma. The qualitative methods were used for data collecting and analysis. It is found in this research that contemporary/western video art techniques could facilitate the artist to better connect with ancient eastern philosophy of Buddhism. The video art based on contemporary/western performing art and visual art techniques could deeply embrace contemporary context conducive to the self-exploration of the artist. Thus, it could lead the artist to the intuitive understanding of Buddhist philosophy which generally explains the nature of human mind and nature.

Keywords: performing art, Buddhist dhamma teaching, visual art

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## **Introduction**

Buddhist dhamma/Truth may seem to be difficult to approach and understand through reading ancient Scripture of Tripitaka.

However, Buddhist dhamma/Truth is all about the nature of Nature, especially within human mind, which is ever contemporary.

Thus, it might be interesting and useful to explore and apply contemporary medium in learning and conveying Buddhist dhamma/Truth: video art.

The key dhamma/Truth in Buddhist teachings is the law of nature, ' (the 3 characteristics of nature)': Anicca (impermanence), Dukkha (Sufferings from attachment to such impermanent nature, thriving to make it permanent), and Anatta (fundamentally, all things impermanent is nothing, thus should not be attached to as real when they are all illusive by nature).

Buddhist dhamma/Truth is thus approachable through the observation of our surrounding nature. It should be done through experiential learning.

The application of video art based on performing arts and visual art techniques of acrylic painting is thus an interesting medium to explore in learning and conveying Buddhist dhamma.

## **Objective**

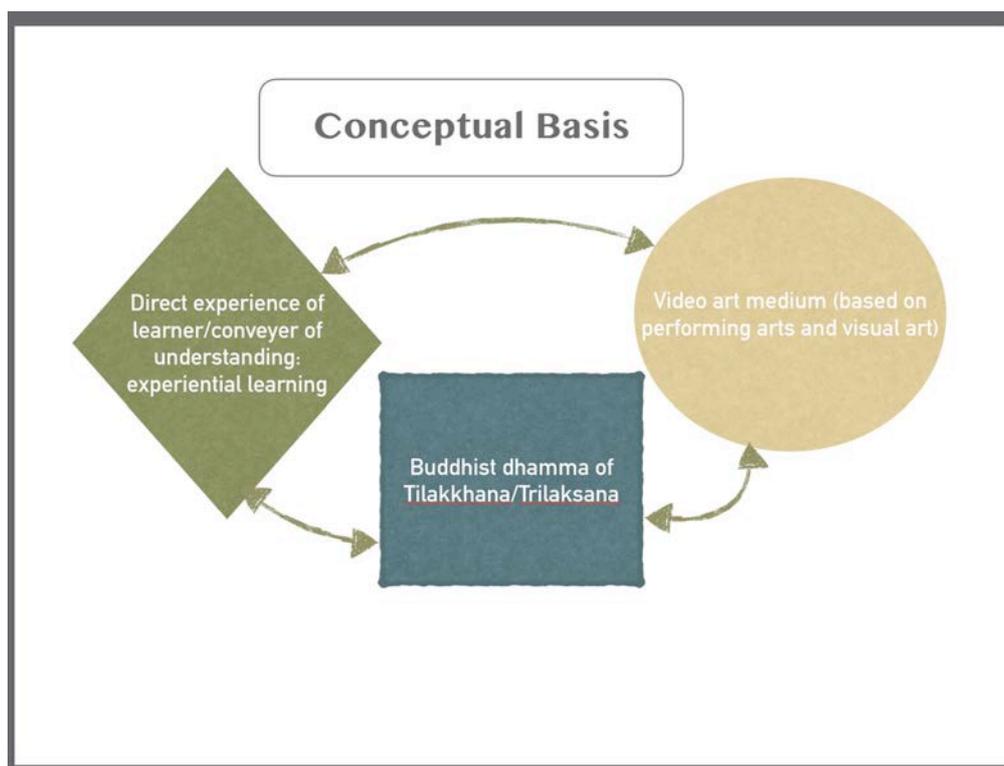
1. To study the application of video art techniques in learning and conveying Buddhist dhamma/Truth.

## **Methodology**

Qualitative methodology is used in data collecting and data analysis: journal writing and content analysis.

Self-exploration of the researcher as the creator of artistic medium of video art is focused in this research, based on the concept of experiential learning and the concept of beginning the teaching from within.

## Conceptual Basis



From this diagram, the Buddhist dhamma/Truth of Tilakkhana/Trilaksana, that is, the impermanent nature of all things, which could cause sufferings through attachment to their illusive reality, could be learnt through direct experience of learner, that is, experiential learning, through the process of creating video art medium which is based on performing arts and visual art techniques. This, in turn, could convey the understanding of Buddhist dhamma/Truth of Tilakkhana/Trilaksana to others, deepening it through own experience of the creator of the artwork.

## Literature Review

### 1. Tacit learning: learning by doing/Experiential learning

#### a. Ikujiro Nonaka & Hirotaka Takeuchi: explicit and tacit knowledge process.

The internalization process is the process of understanding and absorbing explicit knowledge to tacit knowledge of individuals. This process is mainly the experiential process, through one's own practice/action, in real situation or simulating situation. This would provide the opportunity for one to directly experience and understand the actual concept and methods. This process is the process of transferring explicit knowledge to other individuals or groups. (Nonaka & Takeuchi, 1995)

#### b. Michael Polanyi: Tacit knowledge

Polanyi explains human learning process that we learn through bringing ourselves into relation with the object learnt, in the manner of 'indwelling'. Polanyi states that most of our knowledge is tacit knowledge. He explains, 'We can know more than we

can tell'. While explicit knowledge could be transfer through systematic language, tacit knowledge could only be understood through one method, that is, giving one the opportunity to teach oneself.

From these concepts and theories on learning process and tacit knowledge transferring, we could see that they are in accordance with the transferring method of Buddhist dhamma/Truth as suggested by dhamma Teachers in Buddhism. Buddhist dhamma could only be understood through one's own direct experience (paccatang wēditabbo). Teachers could only serve as 'true friends' who could only act as 'navigator' in the process of learning. (Polanyi, 1969)

2. Key Buddhist dhamma/Truth of Tilakkhana/Trilaksana (the 3 characteristics of nature)'

The key Buddhist dhamma/Truth of Tilakkhana/Trilaksana (the 3 characteristics of nature) are Anicca (impermanence), Dukkha (sufferings from attachment to such impermanent nature, thriving to make it permanent), and Anatta (fundamentally, all things impermanent is nothing, thus should not be attached to as real when they are all illusive by nature).

### **Research Results**

The learning of Buddhist dhamma/Truth is the experiential learning of researcher as creator of artistic work. This has been done through 2 major mediums:

1. Visual art medium: acrylic painting
2. Video art medium (based on performing arts and visual art of acrylic painting)

#### 1. Visual Art Medium

For the visual art medium of acrylic painting, the researcher, as the creator of paintings, learnt Buddhist dhamma/Truth through exploring surrounding nature in painting. That is because Buddhist dhamma/Truth could be found everywhere in surrounding nature.

The examples of the acrylic paintings are as following:



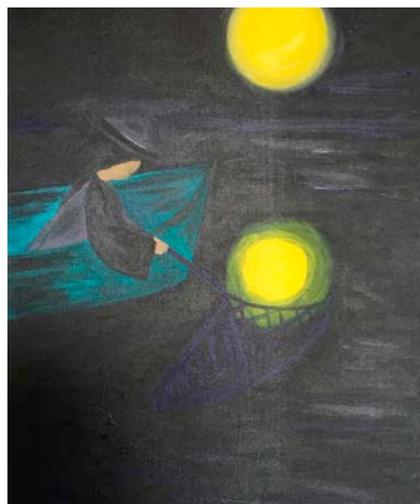
The cycle of life of frangipani



The ever-changing wave



Super moon, super illusive reflection.



The Illusive Reflection Hunting: The painting of a fisherman trying to fish the reflection of the full moon in the water, falling in love with it.



Peace and Treasure: The comparison of true happiness and the happiness of the material world.



Time on Sandy Beach:  
The fragility of our short life on earth

## 2. Video Art Medium

Based on performing arts and visual art medium of acrylic painting, it is found through the creation of the video art medium as following:

- a. Strong point - various artistic mediums could be combined/applied: photos, performing arts, paintings, and music.
- b. Weak point - editing process requires focus to maintain unity of the whole piece of art.

Themes explored in this video art creating on Buddhist dhamma/Truth teaching:

- Impermanent cycle of frangipani
- Impermanent happiness of 'Little Lady'
- Impermanence of lotus
- Impermanence of rice
- Impermanence of 'Time'
- Impermanence of pasta boiling bubbles

### Discussion and Conclusion

Tilakkhana/Trilaksana (the 3 characteristics of nature), the key concept of Buddhist dhamma could be found everywhere in our surrounding nature: Anicca (impermanence), Dukkha (Sufferings from attachment to such impermanent nature, thriving to make it permanent), and Anatta (fundamentally, all things impermanent is nothing, thus should not be attached to as real when they are all illusive by nature).

The video art medium helps accelerating the cycle of impermanence in nature to affirm us of the Truth of Anicca (impermanence nature of all things, which creates sufferings (Dukkha) when attaching to their illusive reality nature (Anatta)).

The visual art medium of acrylic painting provides good opportunity for the researcher/painter to deeply and slowly explore the impermanence and illusive nature of objects while painting.

Experiential learning through artistic work creating is similar to meditation: focus and deep observation.

Experiential learning enhances tacit learning, true understanding of Buddhist dhamma/Truth within.

The nature of Tilakkhana/Trilaksana could only be understood through direct, personal experience. The teacher/conveyor of such knowledge could only be a 'guide or navigator'. The journey has to be traveled by each person herself/himself.

## References

Nonaka, I. & Takeuchi, H. (1995). *The Knowledge Creating Company*. Oxford : Oxford University Press.

Polanyi, M. (1969a). *Knowing and Being*. Chicago : University of Chicago Press.

\_\_\_\_\_. (1958b). *Personal Knowledge – Towards A Post-Critical Philosophy*. Chicago : The University of Chicago Press.

\_\_\_\_\_. (1967c). *The Tacit Dimension*. New York : Anchor Books.



***The Critical Success Factors of Strategy Implementation in Large Service Industry Organizations: KSA as a Case Study***

Abdullah Alharthy, Cranfield University, United Kingdom  
Hamad Rashid, Cranfield University, United Kingdom  
Romano Pagliari, Cranfield University, United Kingdom

The IAFOR International Conference on Arts & Humanities – Dubai 2017  
Official Conference Proceedings

**Abstract**

Strategy is about designing and directing the journey which the company must take while it remains profitable. Strategy is about maintaining a sustainable business during changing market conditions. Accordingly, many studies have noted that the strategies often fail mainly at the implementation process. As well, most of the research addresses the importance of strategy formation and gave little importance to the implementation of strategies. So, this paper will address the implementation of strategies. Whilst a brilliant strategy can provide a competitive advantage for a business, only an effective implementation process will ensure this outcome. The formulation of strategy is usually a top-down endeavour. Implementing such a strategy requires synchronous top-down, bottom-up, and across the organisation activity. Many studies have discussed the problems in strategy execution for example, the role of senior management and their involvement can be very weak in strategy implementation; there can be a lack of communication top-down, bottom-up, and across the organisation; or there can be poor coordination and sharing of responsibilities. This article identifies critical success factors in the implementation of the strategy. It also showed that strategy implementation factors differ from one country to another.

Keywords: Strategy, Strategy Implementation, Strategy Execution and Strategy Implementation Key factors.

**iafor**

The International Academic Forum  
[www.iafor.org](http://www.iafor.org)

## **Introduction**

The strategies for plans are vital for modern businesses to stay highly cutting edge in rapid transformation and operating in a turbulent environment (M. E. M. Porter, 2008). Strategic management comprises the design and implementation of main objectives based on the assessment of internal and external resources and the environment in which a firm competes. Furthermore, Porter (M. E. M. Porter, 2008) claims; strategy balances the relation between the organization and its surrounding environment. More explicitly, it is a mechanism through which activities of diverse functional departments operating in a firm such as finance, marketing, production, research-development (R&D), and procurement are integrated and coordinated (M. E. Porter, 1996; Wheelen & Hunger, 2006). The objective of an organisation's strategy is to undertake the efforts to form and strengthen the organisation's long-term competitive position and financial performance and gain a competitive advantage over rivals, which develops a company's pathway for better profitability (Wheelen & Hunger, 2006).

Indeed, the high importance of strategy implementations, cannot be overlooked by both academics and practitioners, instead they need to take suitable actions and be ready to manage strategy implementation effectively. Consequently, the awareness of critical factors that influence the strategy implementations is gaining considerable attention by both academicians and practitioners (Hrebiniak, 2013). A review of the strategy execution dialog suggests that a researcher has often focused on certain factors, which influence the strategy implementation (Li, Guohui, & Eppler, 2010).

The strategy-concerned literature does not provide a rigorous and structured conceptualization of these factors, which influences strategy, the underlying dimensions of these factors, and their influence on strategy implementation is not precisely explored (Alharthy, Rashid, Pagliari, & Khan, 2017). Thus, the literature does not offer a comprehensive framework of these factors. Along with, most of the literatures are limited on strategic implementation within North American and Western European contexts; less attention has been paid to Middle East, Asia and Africa (Alharthy et al., 2017). This is a major omission in the literature because without a clear overview of vital factors, management may fail to devise an effective strategy. Consequently, there is a need for an overarching typology of factors, which influences strategy. From this point, can clarification which factors are more important than others and under different social settings to get the critical success factors of strategy implementation in any organizations.

## **The Gap Questions**

The core problem to be addressed by this preliminary line of inquiry is to respond to the increasing difficulties that organizations are experiencing in implementing their strategies. A review of the strategy literature reveals an obvious gap that although there are numerous documented approaches to developing strategy, but relatively only few that focus on translating an articulated strategy into action. In response; the questions that formed the basis of this inquiry were:

***What are the strategy implementation success factors, and which factors being more important than others, and under what different social settings?***

### **Methodology**

This research designed to obtain the objective of the research and answer the research questions derived. Kuhn (1970), a research design is the logical plan that can help in getting from the initial questions to be answered to the conclusion. Therefore, the research group is identifying by an orderly and systematic approach in collecting and analyzing the data, and then interpreting the results (Jankowicz, 2000).

The three most common types of research approaches include quantitative, qualitative, and mixed methods. Qualitative research method has been employed in this research because the aim of the study is to find out the complex issues and capture multi-layered and multi-dimensional subjective phenomenon (Denzin & Lincoln, 2008; Miles & Huberman, 1994). Besides, qualitative research is a type of research technique used to decode, translate, describe, and understand the reason behind a behavior or thinking, which may or may not be apparent in society at large (Maanen, 1983). Likewise, according to Patton (2002), conducting qualitative research is a time intensive task, which asks of a lot of time on part of both the researchers as well as those who help them conduct the research (i.e. interviewees (Strauss & Corbin, 1990). Since it is a qualitative study, it should be based on opinions, beliefs, and viewpoints, making room for a lot of interaction during the data collection phase (Silverman, 2006). Therefore, it is imperative that the present researcher should have very good interaction with informants. This interrogative nature of the study warrants the need for more interaction between the researchers and the interviewees and the data collected helped explain certain social behavior (Gubrium, 2005).

Choosing a research strategy depends on the research question which is crucial step that provides a point of departure for a finding solution to particular problem in social setting. Thus, to answer the research question in specific social setting need to generate theory based on data that is systematically collected and interpreted. Hence, the grounded theory is considered as an inductive method of developing new theory from existing data (Goulding, 2002; Gubrium, 2005; Locke, 1996). Moreover, the grounded theory approach, according to Goulding (Goulding, 1998), focuses on new discoveries. It is helpful in generating theories in areas about which little is known by the researchers, as well as to offer a fresh new insight relating to a distinct social process. The method can help in understating substantial areas that has not been extensively explored by the researchers. Sound research approaches must ensure reliability of the collected data. For this purpose, triangulation is used to further strengthen the research done by eliminating any biases from the research findings and to make sure that they can be better applied and attributed to the general population by analysing and gathering data from different angles using different methods. The use of different data collection methods helped overcoming the limitations inherent to every method which was used (Gray, 2004). In this research we collected data via focus groups, semi-structured interviews, and observation.

The outline study employed an analytic induction method to find out the issues relating to the implementation of the research method in Saudi Arabia. The method is considered a proper approach for exploring the strategy implementation and comparing them with different organisations. It is better than examining the issue with preconceived assumptions.

### Research Location and organizations selection

In the Research Process, it is imperative to choose reliable place and access data to study (Creswell, 1998). Generally, the successful organisation recognises the importance of strategic implementation in comparison to the achieving expected results and performances. The organisations, which are in position to plan and execute effective strategies, have clear advantages in commercial world (Ghamdi, 2005). Furthermore, most of the organisation are concerned with the strategic execution when they endeavour achieve the results regardless how successful they might be. In Saudi Arabia, there is a lack of strategic implementation research, however Saudi strive to achieve the better results in their business and planned strategies (Ghamdi, 2005).

Saudi Arabia is a country new to bureaucracy and wealth; the country faced significant development to provide infrastructure services and products, after the discovery of oil and the unforeseeable change in oil prices. In addition, the private sector was weak and limited to small and medium family-owned businesses, the government had no choice other than to establish companies to provide infrastructure products and services such as electricity, airlines and telecommunication. Furthermore, privatisation is believed to increase the quality of products and services provided and accelerate the rate of customer service. Another reason, the World Trade Organisation (WTO) required Saudi Arabia to open its market to foreign companies; hence, poor-quality public companies would be in danger if developed and competitive foreign companies entered the Saudi market.

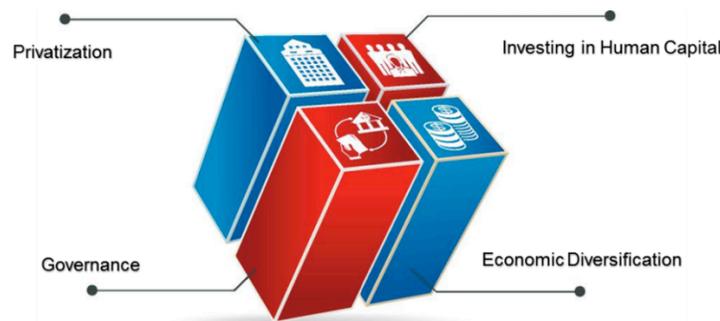


Figure 1: Saudi Arabian Vision 2030

Hence, it is a plan to reduce Saudi Arabia's dependence on oil and rely on alternatives diverse economy and the development of service sectors such as health, education, infrastructure constructive, recreation and tourism and many more. For that, the new vision of Saudi government (Vision 2030 see Figure 1) also includes National Transformation Program (NTP), which is to achieve efficiency in the investments,

taxes increase on the business, strategic cuts and increase of private sector. Therefore, it was urgent that the sample be in line with the directions of the Kingdom so it was chosen five Saudi services organizations are selected for study. Service organizations represent a perfect example of a highly competitive environment, and thus rapid changes of the practice of strategic implementation activities. So, it had to be chosen the sample of this organization represents the biggest five large Saudi services industry (Saudi Central Department of Statistics & Information) from different sectors as follows:

Table 1: The selected large service organizations for this research

No	Industry	Sector	Firm's size	Firm's type
1	Services	Financial	Large	Saudi
2	Services	Information and communications technology	Large	Saudi
3	Services	Energy	Large	Saudi
4	Services	Transportation	Large	Saudi
5	Services	Healthcare	Large	Saudi

individual interviews and and focus group activities helped collecting data from multiple sources across for each of the selected organizations. Informants came from across the hierarchy of these organizations, and the interviews were conducted until saturation was reached. The selection of each member of the group was based on the relevance involvement via a certain strategic role of the participant.

For reliability purpose, it is important to grasp situation from the field by taking the Saudi blueprint through focus group with senior managers who had more in-depth involvement within the Strategic Management Cycle (See Figure 2), to get the big picture before taking a deeper dive - via data gathering - to investigate the root causes of the problems.

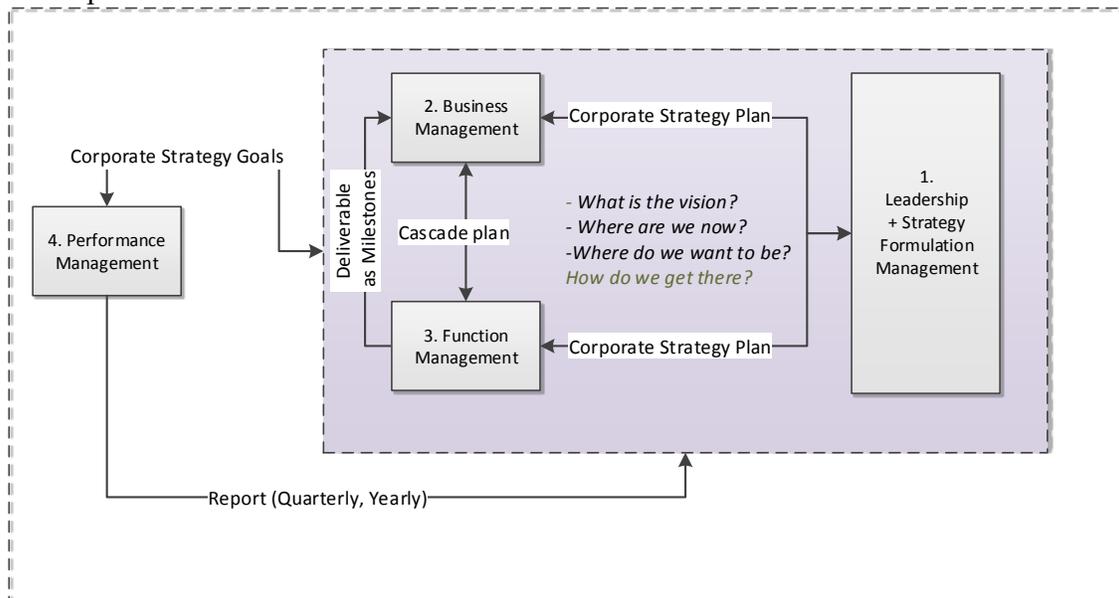


Figure 2: Saudi Blueprint Strategic Management Cycle

## Statistical description

Data collection took place from January until the end of September 2016. 25 individual interviews with Saudi relevant informants aged between 36 to 53 years with average age of 45.7. The interviews were conducted in Riyadh and Jeddah. The interviewees' experiences within Saudi services organizations ranged between 9 to 30 years. All the interviewees were holding university degrees in various disciplines. The interviewees play leading roles in their companies, and they are directly involved in their companies' implementation of strategies.

## Research Details and Discussion

To establish details of implementation processes within various services industries' context; the interviews were conducted using an interview guide with open-ended questions (Easterby-Smith, Thorpe, & Jackson, 2013). This was designed to be an issue focus activity, and according to Sackmann (Sackmann, 1991), "*An issue focus enables compression, because it introduces a specific context that forces respondents to draw on the same stock of knowledge*". It was noted that the actual collected accounts of the interviewees significantly reflected the same culture aspects within the given organization (Sackmann, 1991).

The use of issue focus concept under the notion of "*Strategy Implementing/execution*" was a main input to the grounded theory process, which is the main methodology paradigm of the current research. This approach starts with data collection, proceeds to its analysis, and usually concluded by the formulation of a theory (Suddaby, 2006). This overall process – referred to as 'theoretical sampling' was carried out through three different stages that include (Strauss & Corbin, 1998):

- 1) Open Coding: the data differentiate and divides into categories.
- 2) Axial Coding: This is where the relationship between the categories defined.
- 3) Selective Coding: The relationships defined between the categories are used to develop a theory.

The scrutinized analysis conducted at the early stages of the analysis of the data collection. The analysis focused on exploring and understanding features, characteristics and dimensions of the phenomena relevant to the research subject from the respondents' perspectives and experience. According to Strauss and Corbin (1998), the detailed line-by-line analysis should be conducted at the initial stages of the research to make sure that the analysis is driven by the data rather than preconceived ideas and used constant comparison by comparing incoming data with the previous to be sure the same code appears and relevant for the new data and placed in correct category which reliable and truly represent the empirical data. Such analysis technique increases sensitivity to the data. After doing this, the data was then interpreted to see whether it corresponded to the predetermined categories and their relationships as it illustrated in Figure: 3

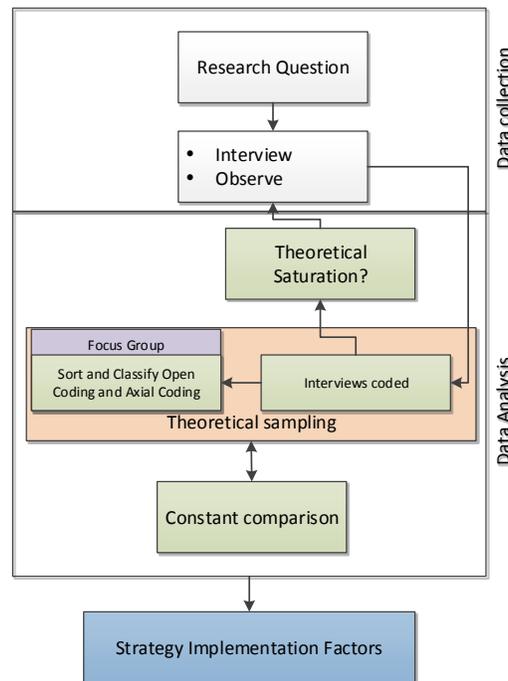


Figure: 3 Key steps in a grounded theory research design

### Informant interviews

Saturation of data occurred by the eighteenth interview, but further data collection continued to add additional seven detailed interviews for further assurance that all possible aspects of expected data were covered.

Analysis of the 25 interviews revealed 69 different codes that influence strategy implementation within Saudi large services sectors. The codes were filtered by specifying and retaining the relevant codes and removing those that were irrelevant to the phenomenon under study. These codes were combined with each other based on their similarities and differences to build more definable crystallized categories.

### Direct observation

Using the interview technique helped to undertake a walk-through direct observation method as another source of evidence for collecting more sophisticated data to further enrich the present study. The conducted observations provided deeper explanation for some of the points highlighted within interviews. Throughout the observations, field notes were precisely taken and retained.

### Focus Group

The main objective of the focus group conducted at the end stages of this study was to consolidate grouping the factors into the correct categories. A group of UK experts in strategy implementation who were capable of completely explaining all the still hidden parts of the phenomenon, which was done in the. The main question at the focus group stage was: *What were the connections among the preidentified codes?* Results

had emerged reducing the initially identified 69 codes into 26 categories: Poor or vague strategy, Clear Objectives, Communication, Engagement, Sufficient resources, Benefits realization management, Accountability, Talent Management, Involvement, Buy-in, Prioritization, Selection, Alignment, Project management, Risk management, Monitoring, Performance, Leadership, Sponsorship, Commitment, Effective competitor responses to strategy, Authority, Governance, Motivation, Rewarding, Saudi Macro and Micro Environment. Figure 4 lists these categories and their relative percentages.

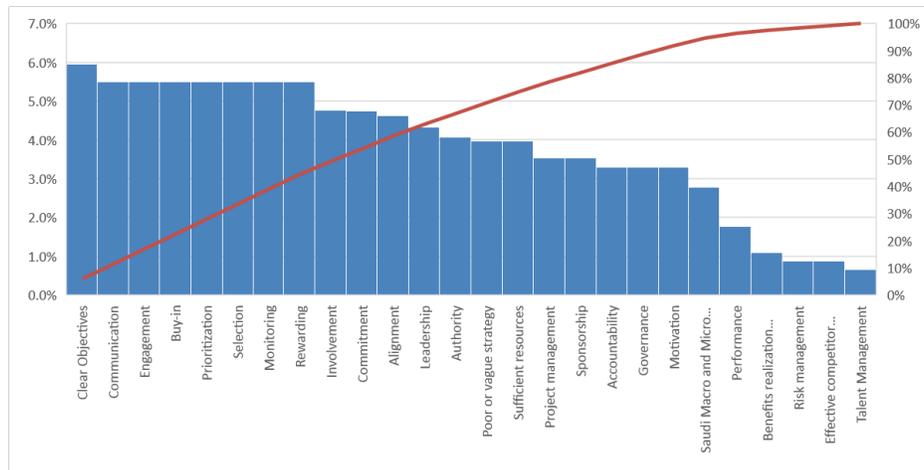


Figure 4: Factors that influence strategy to implement

The emerging categories were labelled in accordance with Strauss and Corbin (1998), where they mention: "The name chosen for a category usually is the one that seems the most logical descriptor for what is going on". As shown in Figure 4, the weight ratio for each factor from the total factors converged between 0.7% and 6%, this shows the impact of all factors for successful implementation strategies from Empirical Study Findings.

### General Findings

The intriguing findings were that all the participants, without exception, stated that their organizations suffer from failure in implementing their strategy plan. In fact, many interviewees within the current research indicated that their organizations' employees do not know about their companies' strategies, neither they acknowledge the importance of the role they played in the implementation of those strategies. The role of senior management in a company is drawing up plans, but not being aware of the pressures on the staff and the lack of resources allocated to them nor their inability to carry out their current business roles can utterly diminish those strategies. As well, leaderships of many company's may not comply with the approved plan, as they find themselves subject to external influences by politicians, or other official bodies. Moreover, most participants in the preparation of the strategic plan are usually senior managers and overseas consultants, who would not usually be part of the implementation stage, meanwhile, these external consultants may not always be at the

right level of knowledge of local cultures and community services appropriate to various nations such as KSA.

The strategic plan does not stay more than four to eight years due to continuation the change A change – for instance – to chief executive officer – would usually leads to significant changes to the current acting strategy, whatever successful that strategy might be. Moreover, the top management mostly prefer to hire people from their own family and social circles whom they trust. In most cases, this practice also takes into consideration the needs and wants of family member being hired which has an impact on strategy implementation because of lack of relevant needed capabilities.

### **Conclusions**

Strategy implementation helps create the future. As an ally and not an opponent, the implementation process works side-by-side with the formulation process, and such collaboration leads to strategies and plans that are financially, socially, and ethically adequate for a company. Successful implementation of a well-formulated and appropriate strategy will enable a company to become better and better over time, therefore achieving its longer-term vision overall corporate success. This research identified 26 strategy implementation enabler factors. The presence and convergence of these factors have their huge impact on the implementation of strategies. These identified factors thus need to be taken into the organizations consideration when setting strategies that they intend to successfully implement.

### **Contributions to New Knowledge**

The factors effecting strategy implementation vary from country to country under different social settings.

### **Contributions to Industry**

No way to use Pareto principle (also known as the 80/20 rule) when implementing strategies because all the identified 26 factors would interact together and becoming critical success factors which lead to successful execution and achieves the organization's goals.

## References

- Alharthy, A. H., Rashid, H., Pagliari, R., & Khan, F. (2017). Identification of strategy implementation influencing factors and their effects on the performance. *International Journal of Business and Social Science*, 8(1).
- Bogdan, R., & Biklen, S. K. (2006). *Qualitative research for education : an introduction to theories and methods*. Pearson A & B.
- Creswell, J. W. (1998). *Qualitative inquiry and research design : choosing among five traditions*. Sage Publications.
- Denzin, N. K., & Lincoln, Y. S. (2008). *The landscape of qualitative research*, Thousands Oaks. Los Angeles: Sage Publications.
- Easterby-Smith, M., Thorpe, R., & Jackson, P. (2013). *Management research*. SAGE.
- Ghamdi, S. A. S. M. Al. (2005). The Use of Strategic Planning Tools and Techniques in Saudi Arabia : An Empiri ... *International Journal of Management*, 22(3), 367–395.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory : strategies for qualitative research*. Aldine Pub. Co.
- Goulding, C. (1998). Grounded theory: the missing methodology on the interpretivist agenda. *Qualitative Market Research: An International Journal*, 1(1), 50–57.
- Goulding, C. (2002). *Grounded theory : a practical guide for management, business and market researchers*. SAGE.
- Gray, D. E. (2004). *Doing research in the real world*. Sage Publications.
- Gubrium, E. (2005). Contending With Border Making in the Social Constructionist Interview. *Qualitative Inquiry*, 11(5), 689–715.
- Hrebiniak, L. G. (2013). *Making strategy work : leading effective execution and change* (2nd ed.). Pearson FT Press.
- Jankowicz, A. D. (2000). *Business research projects* (Third Edit). London: Thomson Learning.
- Kuhn, T. S. (1970). *The structure of scientific revolutions*. *The Philosophical Review* (Vol. 31).
- Li, Y., Guohui, S., & Eppler, M. (2010). Making Strategy Work: A Literature Review on the Factors influencing Strategy Implementation. In *Handbook of research on strategy process* (p. 25). Cheltenham, UK: Edward Elgar.

- Locke, K. (1996). Rewriting the Discovery of Grounded Theory after 25 Years? *Journal of Management Inquiry*, 5(3), 239–245.
- Maanen, J. (1983). *Qualitative methodology*. Beverly Hills: Sage. Beverly Hills: Sage.
- Miles, M., & Huberman, A. (1994). *Qualitative data analysis: An expanded sourcebook*. Sage.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods*. Sage Publications.
- Porter, M. E. (1996). What is Strategy? *Harvard Business Review*, 74(6), 61–78.
- Porter, M. E. M. (2008). The five competitive forces that shape strategy. *Harvard Business Review*, 86(January), 78–94.
- Sackmann, S. A. (1991). Uncovering Culture in Organizations. *The Journal of Applied Behavioral Science*, 27(3), 295–317.
- Silverman, D. (2006). *Interpreting qualitative data : methods for analyzing talk, text, and interaction*. SAGE Publications.
- Strauss, A. L., & Corbin, J. M. (1990). *Basics of qualitative research : grounded theory procedures and techniques*. Sage Publications.
- Strauss, A. L., & Corbin, J. M. (1998). *Basics of qualitative research : techniques and procedures for developing grounded theory*. Sage Publications.
- Suddaby, R. (2006). From the editors: What grounded theory is not. *Academy of Management Journal*, 49(4), 633–642.
- Wheelen, T., & Hunger, D. (2006). *Concepts in Strategic Management and Business Policy*. 10th.







©The International Academic Forum 2017  
The International Academic Forum (IAFOR)  
Sakae 1-16-26-201  
Naka Ward, Nagoya, Aichi  
Japan 460-0008  
[www.iafor.org](http://www.iafor.org)